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PHISH MAN SWIMS SOLO

WILCO
LIVE AND KICKING

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6 SONGS TRANSCRIBED!

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'Squeeze Box'

STEPHEN STILLS
'Love the One You're With'

LIFEHOUSE
'You and Me'

ACOUSTIC ARRANGEMENT!
PROCOL HARUM
'A Whiter Shade of Pale'

CHRISTMAS SPECIAL!
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'Happy Xmas (War is Over)'
'O Come, All Ye Faithful'

His Most Revealing Interview!

BOB DYLAN
SHARES HIS SONGWRITING SECRETS

plus

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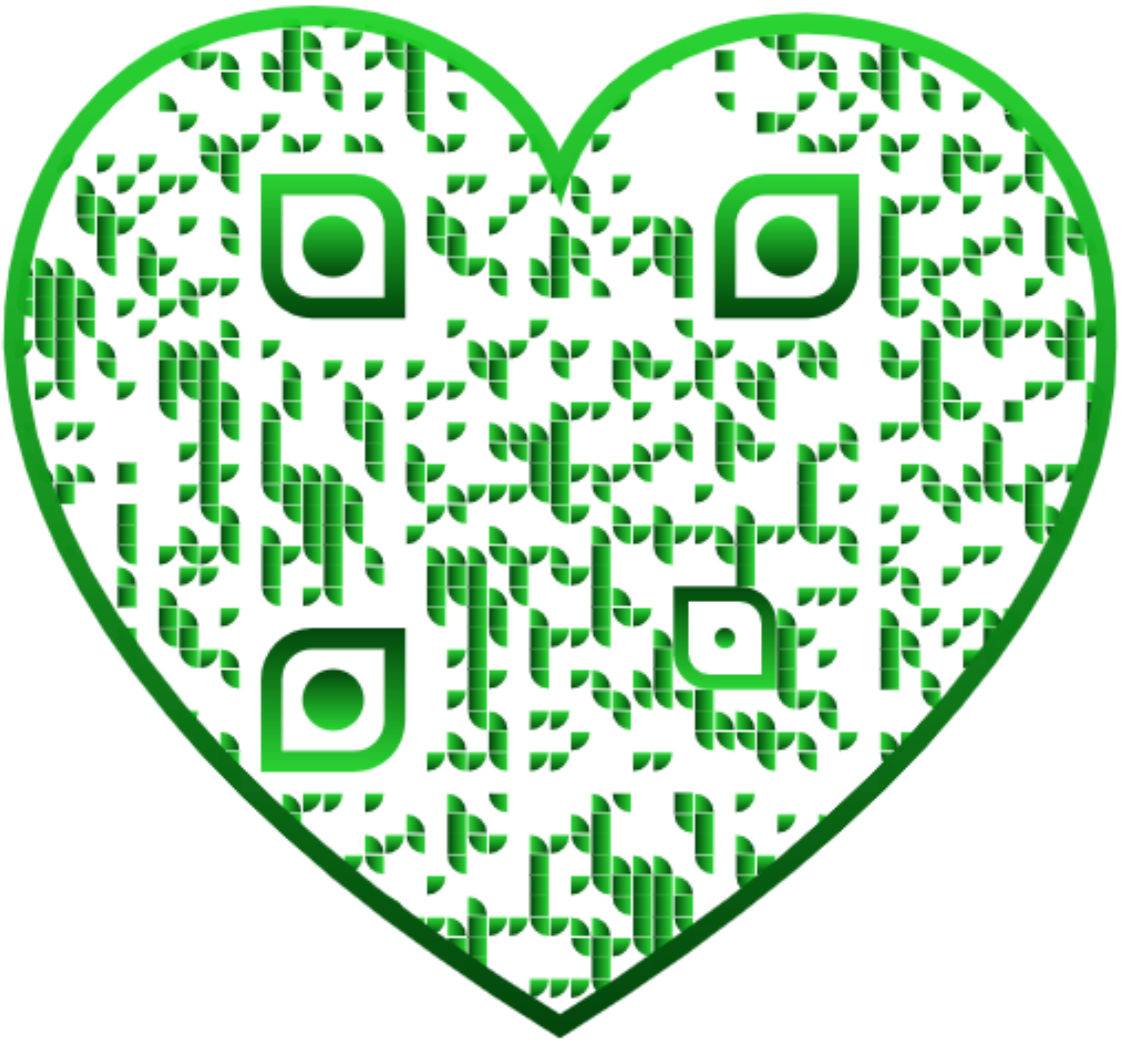

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Cover Photograph by KEN REGAN-CKR/LFI

LETTERS

YOUNG'NS

I found it interesting that Richard Bienstock had difficulty believing Neil Young was able to record a brilliant album with the cloud of brain surgery hanging over his head [*Guitar World Acoustic*, December 2005]. But that's typical Neil. This is a man who, despite facing a lot of adversity in his family life, always seems to come out on top. That's why he's my hero, and always will be.

—Angela Mann, Cheyenne, WY

* * *

I caught Neil Young on one of those fundraising shows for the Katrina victims, and his version of "When God Made Me," from *Prairie Wind*, gave me the chills. Why not do a transcription?

—Samuel Rapp, Provincetown, MA

PHAIR AND FOWL

So, Liz Phair is becoming more of an adult and is leaving her old persona behind. But if she's so mature, why did she pose for your magazine in the company of a cock?

—William Oswalt, Tuskegee, AL

* * *

I liked your Liz Phair story, but I *loved* that photo of her. My wife says I could probably describe it from memory now. Thanks for the piece!

—Ari Pesner, Brooklyn, NY

BIG BOPPER

Thanks to your story on the Ditty Bops, I went out and got their record. I have to admit that it took me a while to get into it. But now I find myself singing their songs in the shower, in the car, even at work. If I get canned, I'll blame you.

—Barry Rudolf, via email

BAND AID

I've always enjoyed reading *Guitar World Acoustic*, but I have to say the reason I started to buy it is Laurence Juber's column. His arrangements are always interesting, and I especially love his Beatles stuff. The "Band on the Run" transcription was the best yet. I never imagined that song would sound good as a guitar piece, but it's really cool. Please thank Laurence for me.

—Imre Kiraly, Sheffield, England

MORE BLUES—PLEASE?

A while back you did a couple of transcriptions of Delta blues songs by Willie Brown. I'm writing to ask that you keep those blues tunes coming. I think your tab system is great, and hearing the songs online has really made it easy for me to learn them.

— Wallace Strauss, Sacramento, CA

Send correspondence to: "Letters," Guitar World Acoustic, 149 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at GWA@guitarworld.com

SONGS IN THE KEY OF LIZ
Inspired by a classic Stevie Wonder album, LIZ PHAIR takes a serious look at herself on her latest release, Somebody's Miracle.
BY ALAN DI PERNA

GUITAR WORLD Acoustic

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Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-6295

NON-EXECUTIVE CHAIRMAN **Roger Parry**
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REPRINTS For reprints, contact Reprint Management Services, 717.399.1900 ext. 100

THE ANSWER, MY FRIEND

MORE THAN THREE decades have gone by—yes, I am 94 years old—since I first made it a priority to learn Bob Dylan's acoustic guitar arrangements "note for note." I remember the thrill I felt when discovering, for example, that Dylan played "Mr. Tambourine Man" with a capo at the third fret, and how proud I was when I finally mastered the simple fingerpicking pattern he used to accompany "Tomorrow Is a Long Time."

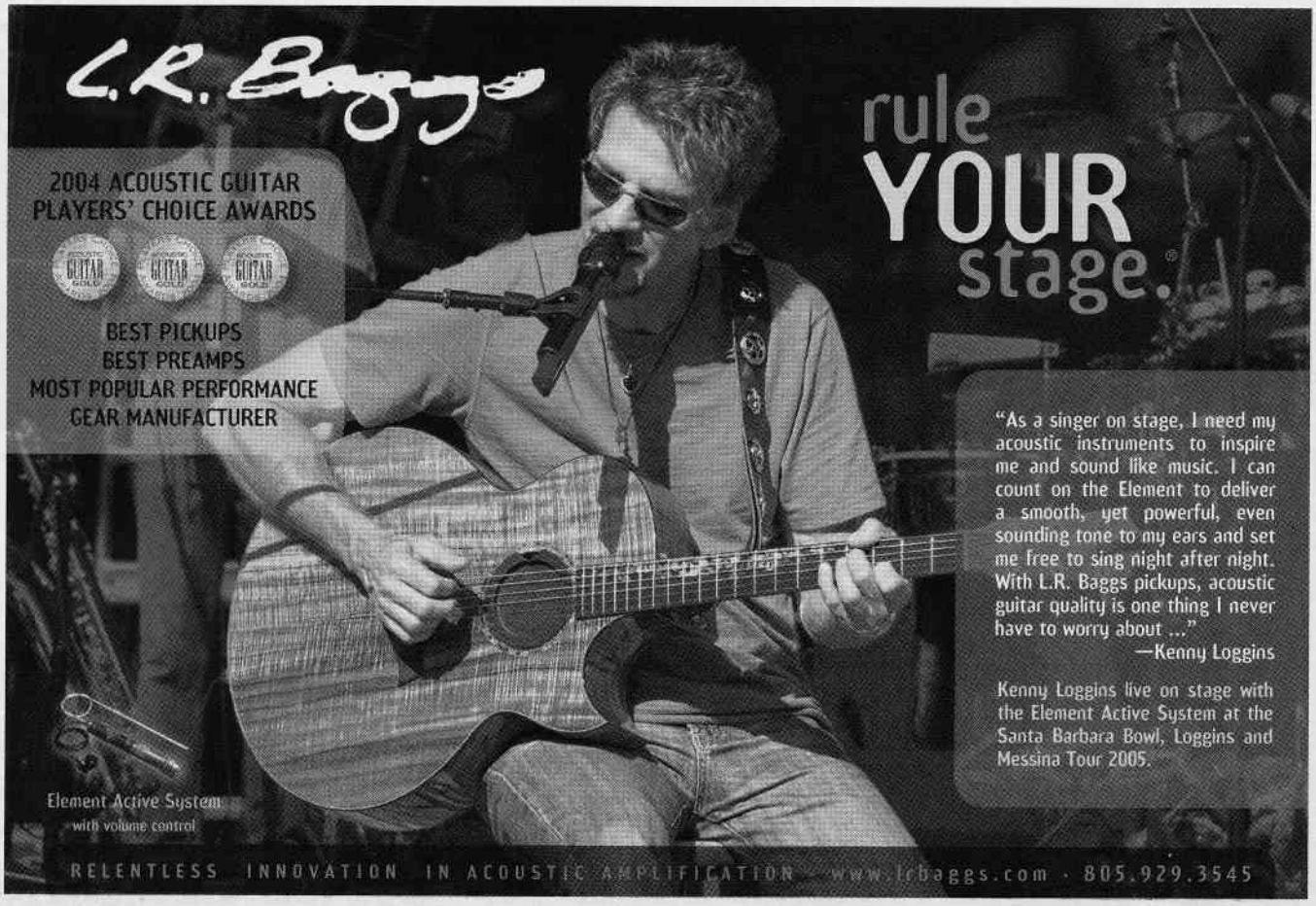
Incredibly, after all this time, I still become excited at discovering some nuance of his playing that previously eluded me. I didn't know, for example, that he lowered his bass E string to C to play "It's All Over Now, Baby Blue" until Robert Dye, our Dylan-obsessed advertising director, pulled me aside one day a few years ago to inform me of his discovery. "You're kidding," I whispered. "All the way down to C?" And when Robert added that Dylan used the same tuning to play "Love Minus Zero/No Limit," one of my favorite songs, I felt as though he had in an instant forever changed my life for the better. All the way down to C!

Everybody should have their own Robert Dye, and that is why I am so happy to see Adam Perlmutter's excellent Bob Dylan lesson in this issue. If I'd only known in 1975 that Dylan played all those *Blood on the Tracks* tunes in open E! How joyous my teen years would have been... But any sense of loss I feel is mitigated by the knowledge that thousands of *Guitar World Acoustic* readers will be able to sit down and play "Shelter From the Storm," not to mention the other classics in the lesson, the right way.

Anyone with access to a television, newsstand or bookstore knows that Dylan's name and image are everywhere these days, and that's as it should be; it's nice to see such respectful attention lavished on this great man. We at *Guitar World Acoustic* are proud to pair our guitar lesson with an amazing Dylan interview conducted by the Los Angeles music critic Robert Hilburn last year. The man so renowned for his refusal to be pinned down about anything discusses his songwriting in astonishingly cogent fashion, for once lifting the great veil of mystery that has surrounded him and his music since the day he arrived in New York City, so long ago.

No interview can ever satisfactorily "explain" Dylan's art or answer the question *"How does he do it?"* A song, after all, is not a picking pattern or an unusual tuning. But Hilburn did a wonderful job of (somehow) inducing Dylan to place his writing under his own microscope, and we are proud to feature the story.

—Harold Steinblatt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FIRST STRINGERS

Curt Kirkwood LAKE OF FIRE

TIMES HAVE BEEN tough for Curt Kirkwood, who in the past five years has experienced three band breakups. In 2001 the Meat Puppets, the seminal country-punk band he founded with his brother Cris, split after 20 years together. Then Eyes Adrift, which he formed in 2002 with ex-Nirvana bassist Krist Novoselic, fell apart after releasing one record. Finally, his most recent project, Volcano, disappeared after barely making an impact.

Kirkwood has also endured some serious personal troubles. In late 2003 his brother, with whom he's long had a tumultuous relationship, was shot while assaulting a security guard in Phoenix, and subsequently imprisoned.

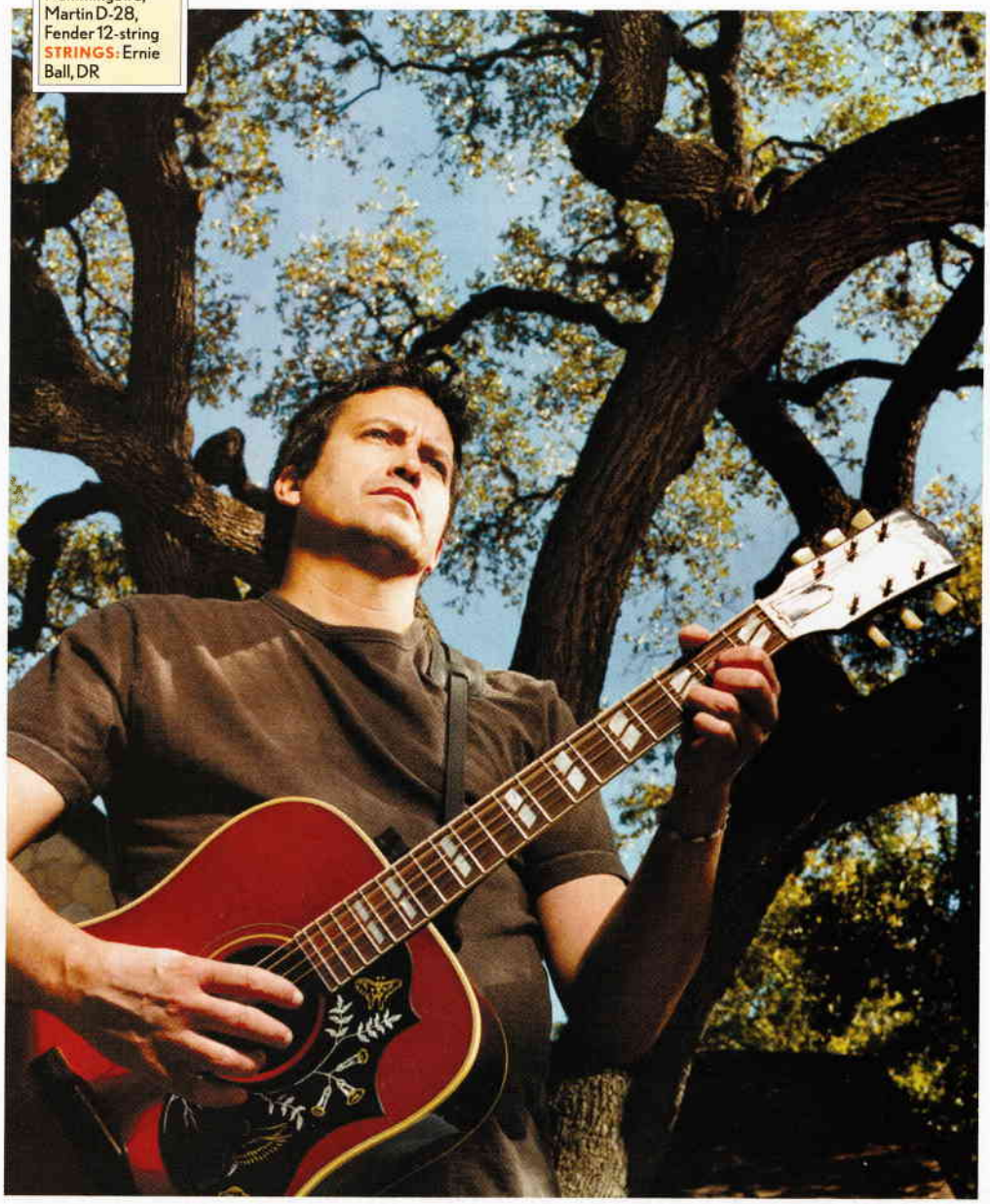
Yet despite everything he has been through, Kirkwood insists his debut solo album, the largely acoustic *Snow* (Little Dog), isn't a response to his troubles. "There's definitely a pathos that runs through the album," he says. "But I don't play music to try to get my feelings out. Other people may tell me something I wrote is beautiful, or that it made them cry, but I just try to write cool songs."

Fans of the Meat Puppets' mixture of country, folk, rock and punk will find much to like on *Snow*. The album has the same off-the-cuff feel as that band's influential early Eighties work, but with the punk edges smoothed away and the youthful energy replaced with a calm world-weariness. In that respect, *Snow* harks back to the music made by the Meat Puppets in their halcyon days, when they appeared with Nirvana on Kurt Cobain and Co.'s now-legendary 1993 MTV "Unplugged" performance.

"That was an amazing experience," says Kirkwood. "It's awfully nice to have one of your acolytes deflect some attention your way—especially when he's one of the most touted musical figures ever. I've heard that MTV didn't want us on the show—they wanted Eddie Vedder instead—but I guess Kurt was powerful enough to shove us down their throats."

After playing in bands for 25 years, Kirkwood is spending the winter touring the country as a solo act—an adjustment he's quickly getting used to. "I'm finding it very appealing to not have to compromise or cooperate with anyone," he says. "Plus, the van smells a lot better when it's just me instead of a goon squad of sweaty guys." —*Hal Bienstock*

GUITARS: Gibson Hummingbird, Martin D-28, Fender 12-string
STRINGS: Ernie Ball, DR



Photograph by JACK THOMPSON

Dion HIS BLUES HEAVEN

EVERYONE KNOWS Dion, the cool New York City doo-wopper who rocked the Fifties and early Sixties with "Runaround Sue," "The Wanderer," "Donna the Prima Donna" and other raucous hits. What's largely unknown is that he's an accomplished fingerstyle guitarist who, even as he greased his hair and harmonized with friends in the Bronx, was in his head bopping to the blues and honky-tonk country.

"I listened to that stuff all the time as a kid," says Dion. "I even used to sing Hank Williams songs on the stoop of my building, and as long as I didn't yodel, the other Italian guys seemed to like it."

Now Dion has released *Bronx in Blue* (The Orchard), a solo album featuring his interpretations of a number of urban and country blues classics, plus a cover of Hank Williams's "Honky Tonk Blues" and one countrified original. Far from exposing Dion as a blues dilettante, the album reveals him to be a powerfully rhythmic fingerpicker and blues singer who can deliver Jimmy Reed, Muddy Waters and especially Robert Johnson tunes in an exciting, original style.

"I never like doing the songs exactly the way they were recorded," says Dion, "and even if I wanted to, I probably couldn't."

Dion is especially partial to Robert Johnson and Hank Williams, both of whose entire catalogs he appears to have memorized. "The minute I heard Johnson, I understood that he *understood*," says Dion, who in his life has experienced superstardom as a teenager, a terrifying heroin addiction as an adult and a religious awakening that continues to sustain him; he has today returned to the Catholicism of his youth.

"Even when I was a kid hitting it big with 'A Teenager in Love,' " says Dion, "I always felt that something was missing."

He is apparently one of those rare people who finds comfort in both the blues and the Lord. "The blues has nothing to do with the devil," says Dion. "How could it, when it brings so much joy?"

—Harold Steinblatt

HAROLD LEVENTHAL
A FOLK HERO REMEMBERED

HAROLD LEVENTHAL, long one of the most influential figures on the folk scene, died last October, in New York, at the age of 86. A concert promoter, producer, manager and music publisher, Leventhal guided the careers of Woody Guthrie, Pete Seeger and many other roots music stars, and produced Bob Dylan's milestone Town Hall concert in 1963. He also introduced America to the master Indian sitarist Ravi Shankar.

Leventhal's passion for music was matched by his committment to progressive politics. During his tenure as manager of the seminal folk trio the Weavers, the band were among the many artists victimized by the witch-hunting Senator Joseph McCarthy. Though they were blacklisted, Leventhal defiantly booked the Weavers for a concert at Carnegie Hall. The rousingly successful performance, held on Christmas Eve, 1955, not only marked a landmark victory in the struggle against McCarthyism but also helped trigger the great folk music revival.

At Leventhal's funeral, services were moved to a larger chapel to accommodate an overflow crowd. "Harold would've been pleased," said a friend, "to know he'd sold out the hall."

—Bob Rosenberg

EVERYBODY'S TALKIN'

CHRIS PIERCE

ALBUM Static Trampoline (Prana/Mailboat)

SOUND Chris Pierce's deep, soulful vocals and syncopated acoustic picking and strumming dominate his original material, which runs the stylistic gamut from r&b to pop to reggae. Delivering love songs he describes as "mostly autobiographical," he can summon the intensity of Lenny Kravitz or the laidback vibe of Jack Johnson with equal aplomb.

HISTORY The son of two music lovers with "huge vinyl collections," Pierce has been singing since his parents signed him up for the school choir at the age of five. He studied jazz at USC, then set off for years of touring up and down the West Coast. Word of mouth eventually landed him gigs with artists like Seal, Terence Trent D'Arby and George Clinton. His most successful song is "Are You Beautiful," which not only appeared on the soundtrack to the film *Crash* but also accompanied the action on an episode of television's "Dawson's Creek"; it is currently the theme to a Banana Republic ad campaign.

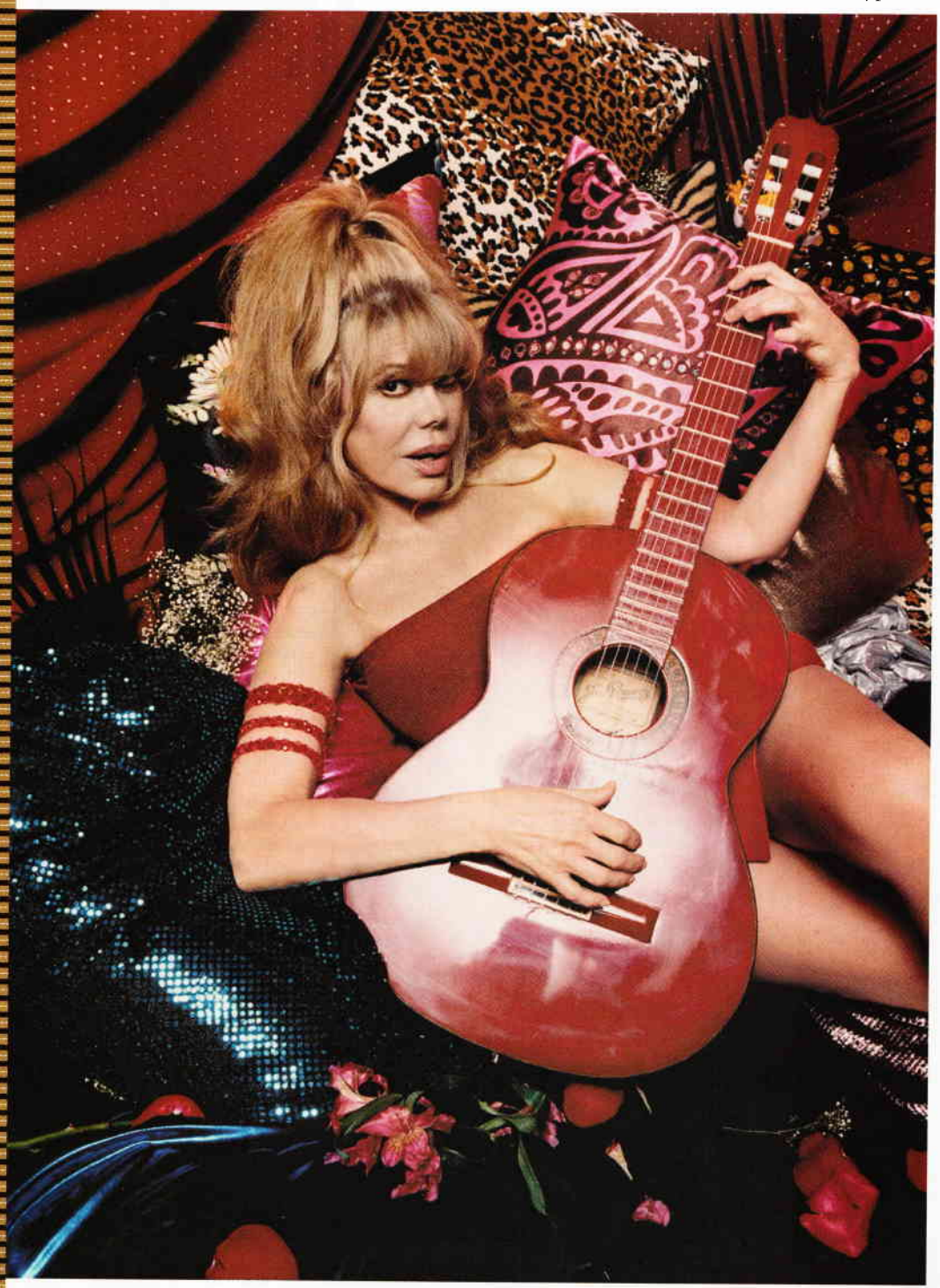
SOUNDBITE "Soul music is about being as honest and possible and speaking your truths," says Pierce. "The biggest things I've learned performing are to be truthful to the audience and the music and not to try too hard to impress anyone. Before I played with Seal, he told me 'Be yourself and do your thing; the crowd will love it.' It's the best advice I ever got because it works."

GEAR BOX Pierce's main guitar is a 1969 Martin D-18, though he also played a pair of Taylors—a 514 and a 710 dreadnought—on *Static Trampoline*. Outside the studio, Pierce loves to strum a secondhand Ibanez dreadnought that he calls his "beach guitar." He uses D'Addario Light strings. *—Hal Bienstock*

Charo

CLASSICAL GAS

"I DID THE 'COOCHIE-COOCHIE' all my life because I knew it made people laugh," says Charo, the Spanish-born, guitar-playing firecracker whose comic gifts and voluptuous body helped make her a household name in the 1970's and Eighties. "Everything I learned on the guitar went out the window—I would ask the television producers, 'Can I play flamenco?' 'No,' they would say, 'we don't want *flamingoes*.' "



Now Charo, who learned guitar from Gypsies encamped on her family's farm in rural Spain, says she's retiring the coochie-coochi—"I give it now to Shakira and Beyoncé!"—and embarking on a flamenco guitar crusade. Hence her new album, *Charo and Guitar* (Universal Wave Records), featuring classical guitar standards like "Concierto de Aranjuez" and "Malagueña," as well as some originals, all performed flamenco-style by her and producer Joe DiBlasi.

"I believe that the new generation should know classical music," says Charo, who recorded some of her own tunes on the album in both traditional flamenco and modern disco arrangements, a move she hopes will increase the music's appeal to younger audiences.

Charo, who proudly notes that she plays a vintage José Ramirez classical guitar, is equally passionate about the importance of flamenco. "Spanish flamenco is difficult to describe, kind of like New Orleans jazz; the Gypsy guitarists—the way they express it, the way they dance it—it's in their DNA." Charo is equally committed to maintaining the integrity of the classical composers whose works appear on the new album.

"I respect every note they wrote," she says. "You don't want to transform it to something else. You want to do that? Write your own songs."

Today Charo, who, as a young flamenco prodigy attended master classes held by classical legend Andres Segovia, is as passionate a performer as ever.

"I play guitar," she admits, "like I talk: Speedy Gonzales in high heels." —*Paul Riario*

Photograph by DANIELLE ST. LAURENT

ON THE RISE
BY BRAD ANGLE

LILIUM

ALBUM
***Short Stories* (Smooch)**
HOMETOWN
Denver, CO
SOUND
Acoustic-driven Americana and a brooding sensibility intersect on Lilium's atmospheric *Short Stories*.
HISTORY **Originally conceived as a solo project by 16 Horsepower guitarist Pascal Humbert, Lilium has grown to include drummer Jean-Yves Tola and members of Morphine, the Czars and Belgium indie-rockers dUES.**
GEAR **1936 DiMauro Spanish guitar, nylon strings**
WEBSITE **liliummusic.net**
QUOTE **"We recorded the basic guitar and drum tracks on ADAT between Jean-Yves' house and mine, then we sent the tapes to our collaborators," says Humbert. "We're quite happy with the collage that resulted."**

REVEREND SHANE

ALBUM
***Interstate 5* (Scuan Music)**
HOMETOWN
Fresno, CA
SOUND **Shane's inspired *Interstate 5* combines the Rev's acoustic guitar and booming vocals with some Bakersfield, California-inspired electric picking and percussion.**
HISTORY **Shane Scott first caught the six-string spirit at 15. Years later, Scott—an ordained minister in the Universal Life Church—still preaches the gospel of heroes Merle Haggard and Buck Owens with his honky-tonk songs and outlaw attitude.**
GEAR **Takamine Natural Series EAN10C acoustic; Ernie Ball strings**
WEBSITE **revshane.com**
QUOTE **"It took some real experience—like going through my first divorce—before my songwriting matured. With *Interstate 5* I wanted to capture a real country sound and feel, not the diluted pop I hear on most country stations."**

Are you *this* close to making it? If so, send a CD, photo and bio to: Brad Angle, *c/o Guitar World Acoustic*, 149 5th Ave., 9th Floor, New York, NY 10010

Laura Veirs
BOTH SIDES NOW

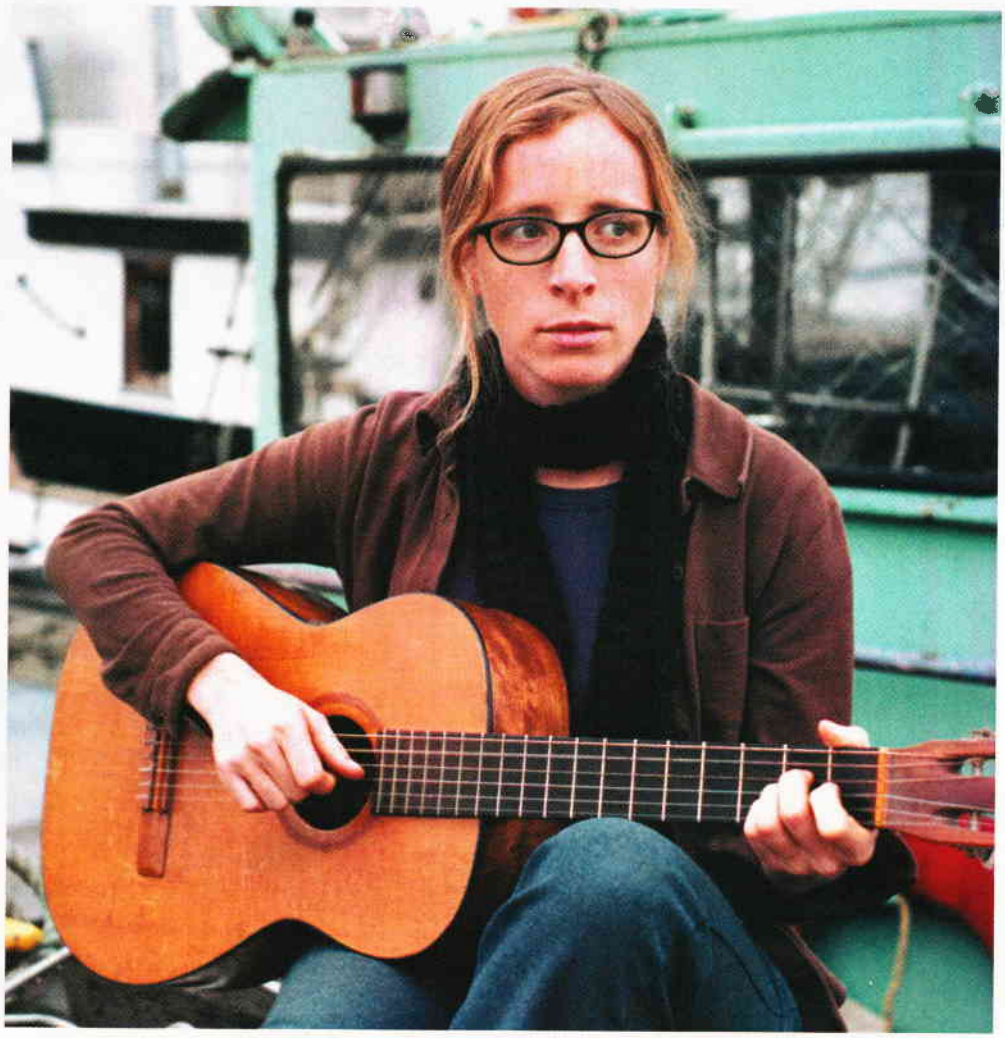
LAURA VEIRS is a Seattle-based singer-songwriter whose expressive vocals, impressionistic lyrics and atmospheric arrangements have attracted a considerable following. Her latest album, *Year of Meteors* (Nonesuch)—which she recorded with her band, the Tortured Souls—is a strange but satisfying brew of her skillful fingerpicking, blippy electronics and spacey lyrics, all delivered with a dash of punk attitude.

Veirs, who concentrated on geology and Chinese studies in college, brings what appears to be a limitless curiosity and a sort of ruggedly individualistic creativity to her material. "I enjoy all different kinds of music, and I don't want to be limited or pigeonholed," she says. "I need to always feel that I can break free and push into something new."

The songs on *Year of Meteors* were significantly impacted by Veirs's lengthy tour in support of her critically acclaimed 2004 album, *Carbon Glacier*. "My records generally have themes that run through them, and this one is about air," she says. "You'll find a lot of references to things that fly, whether it's butterflies or airplanes."

Veirs, who plays an environmentally friendly Martin SWDGT Smartwood dreadnought and "an old, beater nylon-string I stole from my dad," handles all of the acoustic guitar parts on the new album. She traces her style to old-time country music and blues. "I was really into punk and electric guitar when I was younger," she says, "but when I began concentrating on the acoustic, I learned a lot about fingerpicking by studying tablature of songs by Elizabeth Cotten and Mississippi John Hurt."

While Veirs's guitar style is firmly rooted in the past, it is the tension between the tried and true and unfettered experimentation in her music that defines her sound. She explains, "I keep swinging back and forth on this pendulum between old-craft songwriting and the desire to make weird, pushing-the-limit kind of songs, I guess." —*Carla Fredericks*



One-Hit Thunder

FORMER BLIND MELON GUITARIST ROGERS STEVENS REFLECTS ON "NO RAIN," THE MELANCHOLY SONG THAT BRIEFLY CATAPULTED HIS BAND INTO THE LIMELIGHT. BY RICHARD BIENSTOCK

WHEN CAPITOL ISSUED Blind Melon's "No Rain" as a single in the summer of 1993, no one expected it to cause much of a stir. After all, the band's self-titled debut had been out for almost a year, and while the album's three previous singles did garner some late-night airplay on MTV, they stiffed on the charts.

"We figured we'd give 'No Rain' a shot," says former guitarist Rogers Stevens, "and then head back into the studio to start working on another album."

Stevens and the rest of Blind Melon had every reason to believe "No Rain," written by bassist Brad Smith prior to the band's formation, would fall flat on its face. The truth is, the song barely made it onto the album in the first place. "It was sort of an afterthought," says Stevens. "We were finishing up the recording when we listened to Brad's demo and said, 'It's a good song, why don't we try it?' "

While the band retooled Smith's original demo arrangement, they kept the lyrics, which dealt with the bassist's then-girlfriend's problems with depression. "It was pretty heavy subject matter," says Stevens. "But once we started playing around with the music, it began to sound like a children's song. I remember thinking, 'This should be on "Sesame Street" or something.' "

SONG: "No Rain"
ALBUM: *Blind Melon* (Capitol, 1992)
GUITARISTS: Rogers Stevens and Christopher Thorn
GUITARS: Gibson J-45 (Thorn); Fender Strat (Stevens)

Instead, "No Rain" wound up in almost constant rotation on radio and MTV. With its breezy acoustic-guitar strums, played on the record by co-guitarist Christopher Thorn, and almost whimsical feel, the song—helped along by a video that traded on the classic Gen-X tale of a social misfit trying to find her special place in the world—served as the perfect summertime counterpoint to much of the leaden grunge rock that clogged the airwaves at the time.

Driven by the enormous popularity of "No Rain," *Blind Melon* ultimately sold more than four million copies. But the band's success proved to be short-lived. Their 1995 sophomore effort, the often brilliant but erratic *Soup*, was both a critical and commercial failure. It all came to an abrupt and terrible end in October of that year, when lead singer Shannon Hoon, who had long struggled with drug addiction, died of an overdose while the band was on tour in New Orleans. The group disbanded soon after.

Ten years later, Stevens reflects on Blind Melon's dramatic rise and tragic fall. "The whole thing was a whirlwind," he says. "There were some really difficult times, but also some great moments."

A few of those "great moments" can be heard—and seen—on new CD and DVD compilations recently issued by Capitol.

"They noticed that there has been renewed interest in the band over the last couple of years," says Stevens of the label's decision to release the material now. "I can't think of many other 'one-hit wonder'-type bands that still have such an audience. It's really flattering to know that people still enjoy our music." ■

Blind Melon in their heyday: (l-r) Christopher Thorn, Shannon Hoon, drummer Glen Graham, Rogers Stevens, Brad Smith

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UNPLUGGING

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Organ Trio

THREE ARRANGEMENTS OF PROCOL HARUM'S "A WHITER SHADE OF PALE." BY JIMMY BROWN

THIS MONTH I'd like to share with you a trio of solo guitar arrangements of Procol Harum's organ-driven ballad, "A Whiter Shade of Pale," from the 1967 album of the same name. While all of the arrangements rely on the same handful of open chords, they differ from each other in their picking approach. As you'll soon discover, these approaches are compatible, and you can easily mix and match them to create a variety of textures in the same performance.

Like the Procol Harum original, the arrangements are played in G major, with a capo placed at the fifth fret to allow for the chords to be fingered as if they're in the key of C. This approach not allows you to remain in one position while using lots of open strings, which sound nice with the active, quarter-note bass line, but gives you a darker tone that emulates the original organ. FIGURE 1 illustrates the song's classically flavored instrumental theme, which serves as an intro and is recalled after each chorus. In Option 1, the theme is distilled to its outer voices (melody and bass line) and filled out harmonically with some gently rolling arpeggios. This version can be played either fingerstyle or with hybrid picking (pick and fingers). In order to ensure that you play in a flowing, organ-like manner, be sure to follow the fingerings as depicted in the chord frames. Let all notes ring out, except on beat 4 of the first measure, where you should dampen the low E string with your fret hand to prevent it from interrupting the G/D chord. Also, if you find it too hard to play the 32nd-note slurred embellishments, simply play the first note of each one and hold it for half a beat.

Option 2 is a chord-melody version of the intro/interlude that is best played with a flatpick, though it can also be fingerpicked or hybrid-picked. Use all downstrokes here, save for the upstrokes indicated in bars 3 and 4, which help bring out the melody. Note that if you hybrid-pick Option 2, you'll need to sacrifice the second lowest note of each five-tone chord—unless, that is, you have six fingers on your picking hand.

There are times when fingerpicked (or even flatpicked) single notes just can't cut it, like when you're playing an unamplified acoustic in a noisy bar or at a party. And so we present Option 3, in which the instrumental theme is played with heavy-handed strums. To get Option 3's more percussive sound, use downstrokes throughout, but for each of the 32nd-note pairs, toss in an upstroke on the second note.

Procol Harum, circa 1967

All three approaches described above can be used to play the rest of "A Whiter Shade of Pale." FIGURES 2 and 3 illustrate the verse and chorus. Each of these sections is built from the same chords as the intro/interlude, which gives you the option, so to speak, of choosing any of the options shown in FIGURE 1. Don't worry about melody notes; just strum or arpeggiate the chord shapes and make sure the bass line comes through.

As noted at the outset, you should feel free to switch from one accompaniment approach to another as you move from section to section. For example, you may want to use the mellower arpeggios of Option 1 or Option 2 for the intro and verses and switch to the louder strums of Option 3 for the choruses. Just remember, "A Whiter Shade of Pale" is chock-full of powerful shifts in intensity and texture. It's not an etude—so don't play it that way. ■

LONDON FEATURES

"A WHITER SHADE OF PALE"

Capo V

All positions relative to capo; music sounds a perfect fourth higher than written.

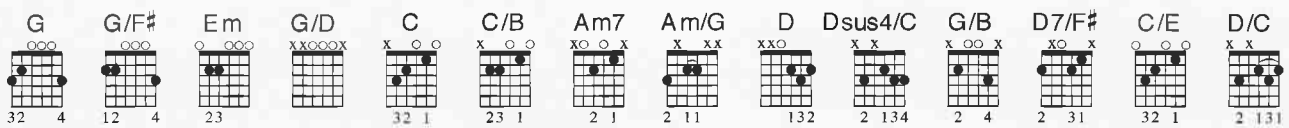
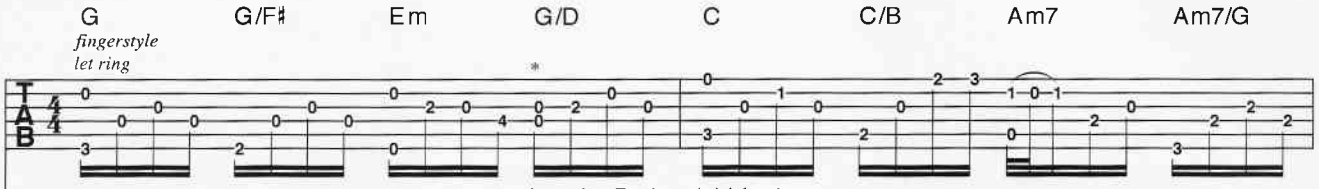


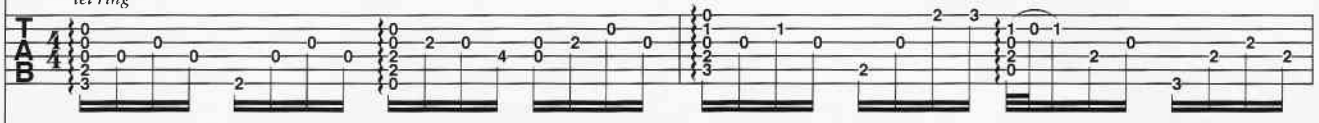
FIGURE 1 intro /interlude

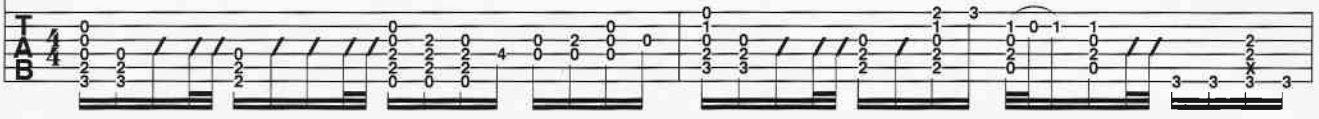
Slowly ♩ = 76

Option 1



Option 2

let ring

Option 3



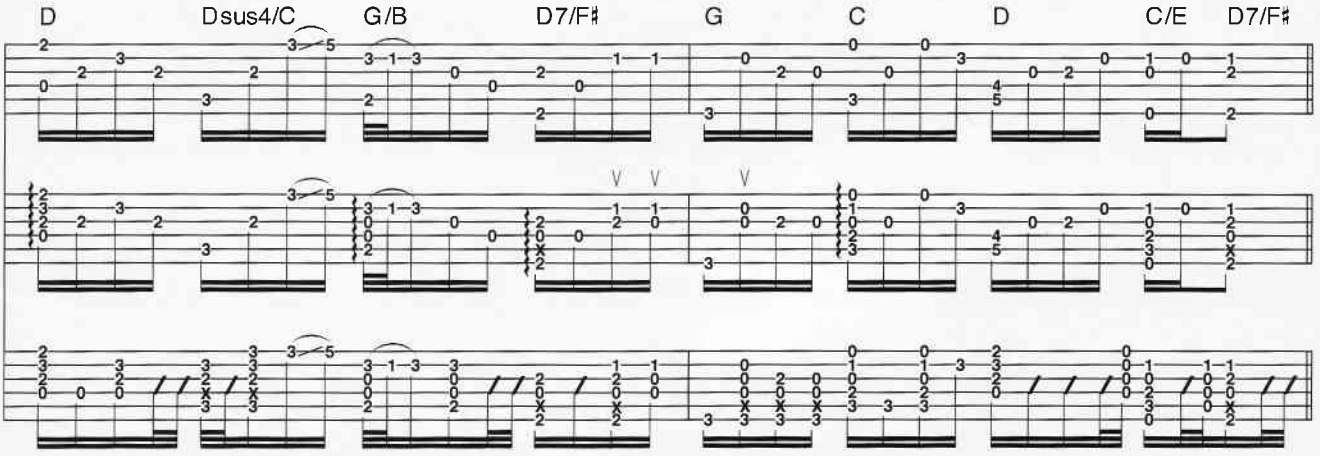
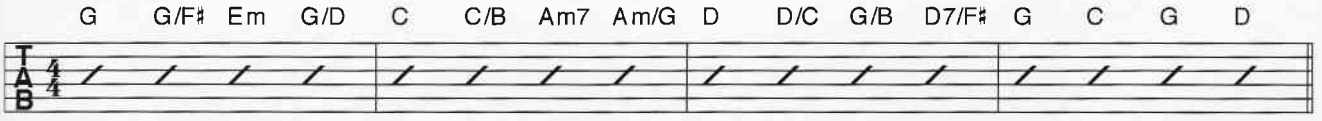
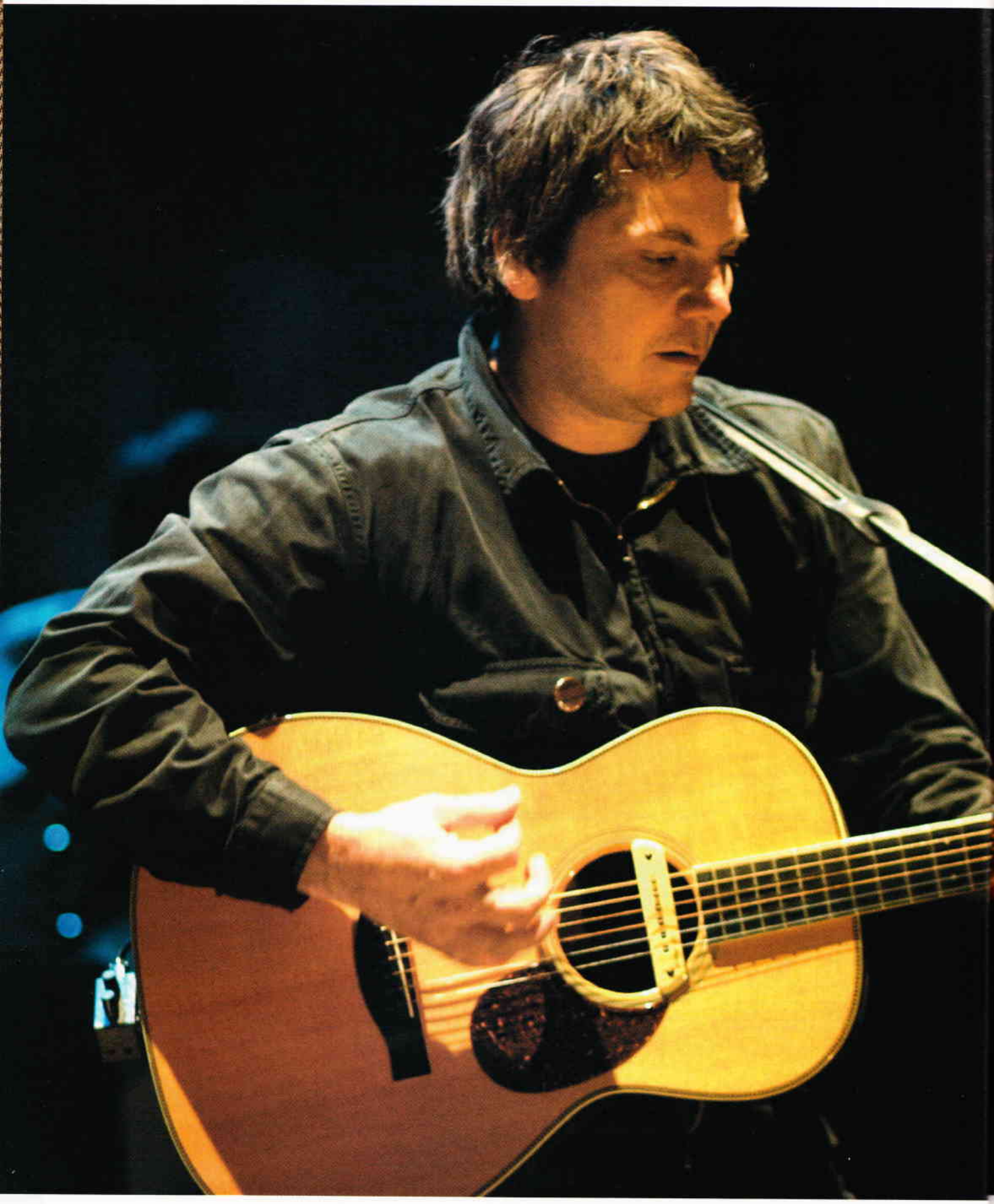


FIGURE 2 verse

FIGURE 3 chorus

A WHITER SHADE OF PALE Words and Music by Keith Reid and Gary Brooker Copyright © 1967 (Renewed) Onward Music Ltd., London, England TRO--Essex Music, Inc., New York, controls all publication rights for the U.S.A. and Canada Used by Permission



STAGE PATTER

JEFF TWEEDY

talks about Wilco's first live album, his acoustic playing and the state of his band.

By Peter Cooper

WHAT SEEMED at first to be a country-rocking alternative to mainstream Nashville has evolved into one of America's most surprising bands. A decade into its existence, Jeff Tweedy's Wilco has moved from the head of the Americana class to a place all alone in the soundstream. The band's debut, 1995's A.M., was an exercise in rootsiness that exceeded even that of Tweedy's former band, the highly influential alt-country pioneers Uncle Tupelo. But Wilco's follow-up, 1996's *Being There*, signaled a readiness to experiment and, more importantly, offered proof that Tweedy and his bandmates could alter sound and focus and remain an identifiable, enjoyable, accessible entity.

The ensuing years brought lineup shifts, a stint in drug

rehab for Tweedy (to kick painkillers) and a bust-up with Sire/Reprise—seems the label didn't think the dense 2002 *Yankee Hotel Foxtrot* was going to be marketable—that was well-documented in a riveting documentary called *I Am Trying to Break Your Heart*. After the band began streaming the album on a website, Nonesuch Records determined that there was indeed a market for Wilco, and signed them forthwith. Last year saw the release of the brilliant *A Ghost is Born*.

The band and the label continue their relationship with *Kicking Television: Live In Chicago*, a double-disc collection recorded over four nights in May at the Vic Theatre. Tweedy, bassist John Stirratt, drummer Glenn Kotche, keyboardist Mikael Jorgensen, guitarist Nels Cline and multi-instrumentalist Pat Sansone deliver swirling versions of songs culled from every Wilco album except *A.M.* The performances are of the sort that led the London *Sunday Telegraph* to gush that Wilco was "the world's most exciting live rock band."

While the arrangements on *Kicking Television* are anything but spare, Tweedy says they certainly started out that way. "All I've ever aspired to, and all I've believed in as a songwriter, is to write songs in a way that I can carry them around with me," explains Tweedy, who brings his material to the band as skeletal acoustic shells and then encourages a shape-shifting process to transform them into noisy, electric rockers. The guitarist understands the significance of those "acoustic shells" better than most. "I think there isn't going to be electricity someday," he says, "and I'd better be able to play these in that post-apocalyptic version of the world."

GUITARS Early-Sixties Gibson B-25, various 1950's-era Gibson J-45's, 000-size Santa Cruz
PICKUP "I use some type of humbucking soundhole pickup combined with an under-the-bridge piezo. We run it through a stereo preamp and just pan 'em in the house."
STRINGS "I don't know what they are. I just know I don't like to change them very often. Maybe once or twice a tour. I don't like things to resonate very much. The less note value I can get, the better off I am."
PICKS "Live, I use extra heavy, tortex-style picks. The purple ones. In the studio I use Fender extra heavies."

* * * * *

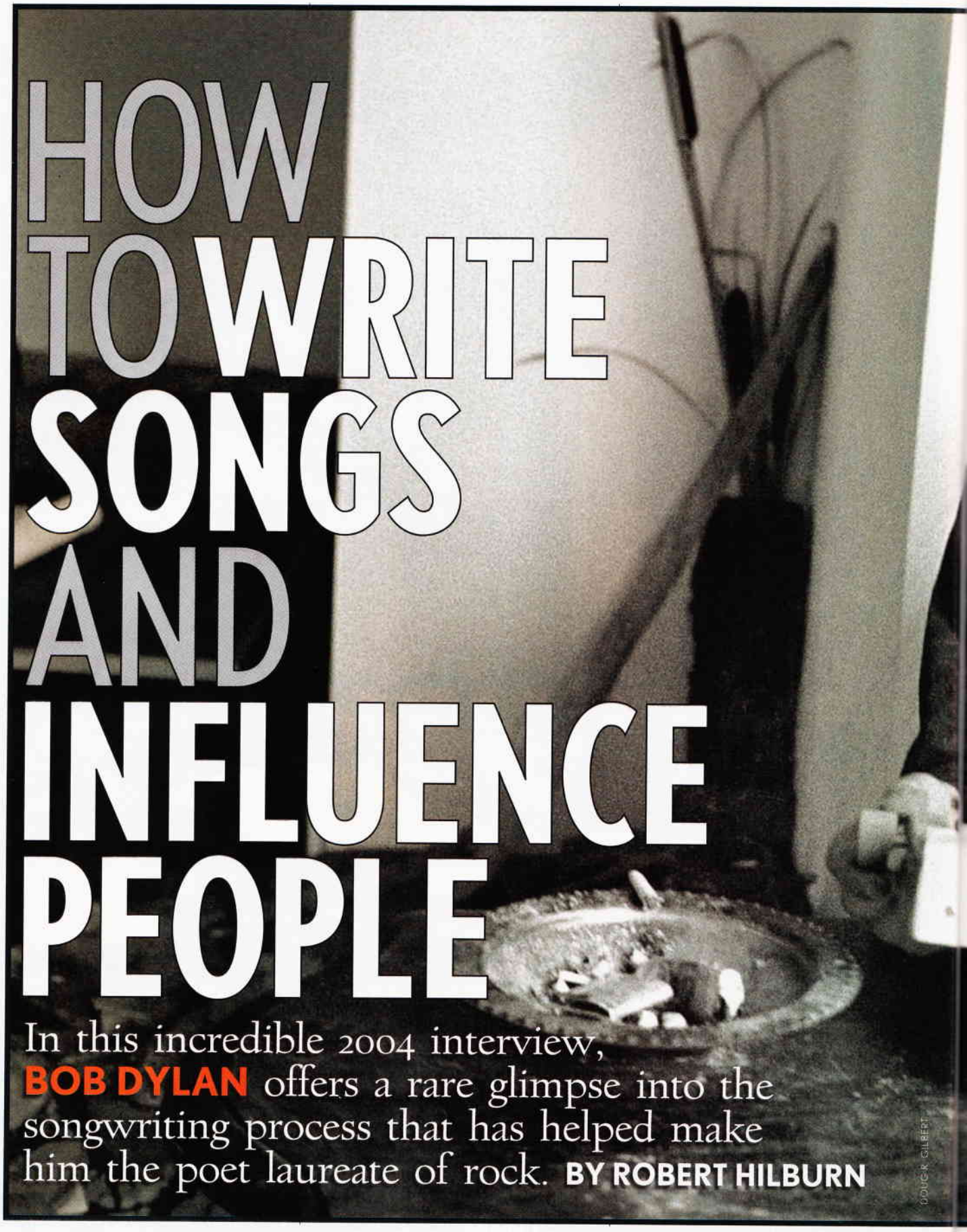
GUITAR WORLD ACOUSTIC Do you play the acoustic guitar the same way in concert that you do in the studio?

JEFF TWEEDY I think you have to play differently live. You have to adapt to what you're able to hear, and it's difficult to hear things perfectly live when you're using an acoustic instrument in a rock band context. From night to night, depending on the monitors, I might play a song where I fingerpick it and sing, and on another night I might bash it out. In the studio, you just play it like you feel it. In essence, you play how you feel it live, too, but the circumstances of how you feel it change from night to night.

GWA Your acoustic work is rarely obtrusive, yet it's the foundation for all these songs. What kind of acoustic player are you?

TWEEDY I don't really know if what I do is distinctive. I always feel like I'm doing a fake version of something real that somebody else knows how to do. The guys in my band that play guitar seem to think what I do is real, just not what everybody else does. I have some idiosyncrasies about my playing. There are some picking things I do that sound like classical triplets, like I'm really racing fast across the strings. I've learned to do that in *(continued on page 82)*

KELLY A. SWIFT /RETNA (THIS PAGE); SOREN MCCARTY/WIREIMAGE.COM (PREVIOUS SPREAD)



HOW TO WRITE SONGS AND INFLUENCE PEOPLE

In this incredible 2004 interview, **BOB DYLAN** offers a rare glimpse into the songwriting process that has helped make him the poet laureate of rock. **BY ROBERT HILBURN**

DOUG R. GILBERT

"NO, NO, NO," Bob Dylan says sharply when asked if aspiring songwriters should learn their craft by studying his albums, which is precisely what thousands have done for decades. "It's only natural to pattern yourself after someone," he says, opening a door on a subject that has long been off-limits to reporters: his songwriting process. "If I wanted to be a painter, I might think about trying to be like Van Gogh, or if I was an actor, act like Laurence Olivier. If I was an architect, there's Frank Gehry. "But you can't just copy somebody. If you like someone's work, the important thing is to be exposed to everything that person has been exposed to. Anyone who wants to be a songwriter should listen to as much folk music as they can, study the form and structure of stuff that has been around for 100 years. I go back to Stephen Foster."

For four decades, Dylan has been a grand American paradox: an artist who revolutionized popular songwriting with his nakedly personal yet challenging work but who keeps us at such distance from his private life—and his creative technique—that he didn't have to look far for the title of his 2003 movie: *Masked and Anonymous*.

Although fans and biographers might read his hundreds of songs as a chronicle of one man's love and loss, celebration and outrage, he doesn't revisit the stories behind the songs, per se, when he talks about his art this evening. What's more comfortable, and perhaps more interesting to him, is the way craft lets him turn life, ideas, observations and strings of poetic images into songs.

Dylan paints a very different picture of his evolution as a songwriter than you might expect of an artist who seemed to arrive on the pop scene in the '60s with his vision and skills fully intact. His lyrics to "Blowin' in the Wind" were printed in *Broadside*, the folk music magazine, in May 1962, the month he turned 21.

The story he tells is one of trial and

'MY FAVORITE DYLAN SONG' HIS PEERS HAVE THEIR SAY.

Paul McCartney

"Mr. Tambourine Man"

(BRINGING IT ALL BACK HOME, 1965)

I heard him do it at the Albert Hall [May 9, 1965], and I was aching for him to do it and knowing Dylan I thought he might not do it. Just to be awkward, just to be perverse. It was the infamous show where all the folkies thought he'd sold out. How crap is that? It was fantastic. First half is folky, and then the second half is electric with the Band—it was

the all-time concert. So he did it there, the first time I'd ever heard it live. A really good song, very much of the period. Totally nailed that year. I was lucky to be there.

Sheryl Crow

"Shelter From The Storm"

(BLOOD ON THE TRACKS, 1975)

"Shelter From the Storm" is an example of how good Dylan is at making a verse melody so circular it becomes the hook and he doesn't have to use a chorus. It's almost like a nursery rhyme. "Come in, she said, I'll give you shelter from the storm." You never really know who she is. A spiritual figure? Is she a prostitute who took him in after he took his woman "for granted, got my signals crossed"? Although with all of his relationship songs I've always assumed they were about Sara. Maybe that's wrong, but that touches the music for me.

Lucinda Williams

"To Ramona"

(ANOTHER SIDE OF BOB DYLAN, 1964)

The first time I heard Dylan—it was 1965—it changed my life. Here was someone who had taken both of the worlds I was from—the traditional folk music world and the creative writing world—and put them together and

made it work. From that moment on, I decided I wanted to write songs like that. "To Ramona" is just a love song, not one of these intensely heavy, metaphorical songs, but it's the ultimate love song. And there's just something about it—the rhyming, the imagery, everything is wonderful. That was Dylan at his inimitable, quintessential best, right there.

David Crosby

"It's Alright, Ma (I'm Only Bleeding)"

(BRINGING IT ALL BACK HOME, 1965)

When I first heard Dylan in New York I didn't like his singing. I thought, Why doesn't everybody like me more? But then I went to see him perform and I got it... his songs! They were so good and there was one after another after another. Asking for a favorite Dylan song is like asking a parent, "Hey, which is your favorite child?" But when I first heard "It's Alright, Ma" it really was such a knockout. "Darkness at the break of noon/ Shadows even the silver spoon"—hey, that's the apocalypse coming, nothing less.

Beck

"Tonight I'll Be Staying Here With You"

(NASHVILLE SKYLINE, 1969)

I didn't get too deep into Dylan's music until I got into the Nashville records. Those are the ones that really got to me, because I was so into country music when I was younger, and hearing those records for the first time... I always liked his kind of throwaway love songs. For somebody who's a giant like him, who writes those great cinematic songs like "Visions of Johanna" that draw you into a strange world, to just toss out a good little

tune... that's an aspect of Dylan that I always really appreciated.

Ron Wood

"Lily, Rosemary and the Jack of Hearts"

(BLOOD ON THE TRACKS, 1975)

This song is like a strong mini-novel, with twists and dark turns like something Ray Bradbury would have written. Dylan's very impressionistic as a painter as well as a songwriter. I love that the song gathers momentum and the lyric makes you picture mysterious mining town incidents, bank robbers and hookers.

SYLVIE SIMMONS, KEITH CAMERON, PHIL SUTCLIFFE, DAVID SHEPPARD, DANNY ECCLESTON, JAMES MCNAIR, ANDREW MALE, VICTORIA SEGAL / MOJO 142 SEPTEMBER 2005/ PLANET SYNDICATION

PHOTOGRPHS: (TOP) KEN REGAN-CKR/LFI; CHRIS FLOYD / CAMERA PRESS / RETNA LTD. (MCCARTNEY); DAN DION / RETNA LTD. (WILLIAMS); TIBOR BOZI / VANITY DE / RETNA LTD. (BECK).

KEN REGAN-CKR/LFI

error, false starts and hard work—a young man in a remote stretch of Minnesota finding such freedom in the music of folk songwriter Woody Guthrie that he felt he could spend his life just singing Guthrie songs—until he discovered his true calling through a simple twist of fate.

Dylan has often said that he never set out to change pop songwriting or society, but it's clear he was filled with the high purpose of living up to the ideals he saw in Guthrie's work. Unlike rock stars before him, his chief goal wasn't just making the charts.

"I always admired true artists who were dedicated, so I learned from them," Dylan says. "Popular culture usually comes to an end very quickly. It gets thrown into the grave. I wanted to do something that stood alongside Rembrandt's paintings."

Even after all these years, his eyes still light up at the mention of Guthrie, the "Dust Bowl" poet, whose best songs, such as "This Land Is Your Land," spoke so eloquently about the gulf Guthrie saw between America's ideals and its practices.

"To me, Woody Guthrie was the be-all and end-all," says Dylan, his curly hair still framing his head majestically as it did on album covers four decades ago. "Woody's songs were about everything at the same time. They were about rich and poor, black and white, the highs and lows of life, the contradictions between what they were teaching in school and what was really happening. He was saying everything in his songs that I felt but didn't know how to.

"ANYONE WHO WANTS TO BE A SONGWRITER SHOULD LISTEN TO AS MUCH FOLK MUSIC AS THEY CAN."

"It wasn't only the songs, though. It was his voice—it was like a stiletto—and his diction. I had never heard anybody sing like that. His guitar strumming was more intricate than it sounded. All I knew was I wanted to learn his songs."

Dylan played so much Guthrie during his early club and coffeehouse days that he was dubbed a Woody Guthrie "jukebox." So imagine the shock when someone told him another singer—Ramblin' Jack Elliott—was doing that too. "It's like being a doctor who has spent all these years discovering penicillin and suddenly [finding out] someone else had already done it," he recalls.

A less ambitious young man might have figured no big deal—there's plenty of room for two singers who admire Guthrie. But Dylan was too independent. "I knew I had something that Jack didn't have," he says, "though it took a while before I figured out what it was."

Songwriting, he finally realized, was what could set him apart. Dylan had toyed with the idea earlier, but he felt he didn't have enough vocabulary or life experience.

Scrambling to distinguish himself on the New York club scene in 1961, though, he tried again. The first song of his own that drew attention to him was "Song to Woody," which included the lines, "Hey, hey, Woody Guthrie... I know that you know / All the things that I'm a-sayin' an' a-many times more."

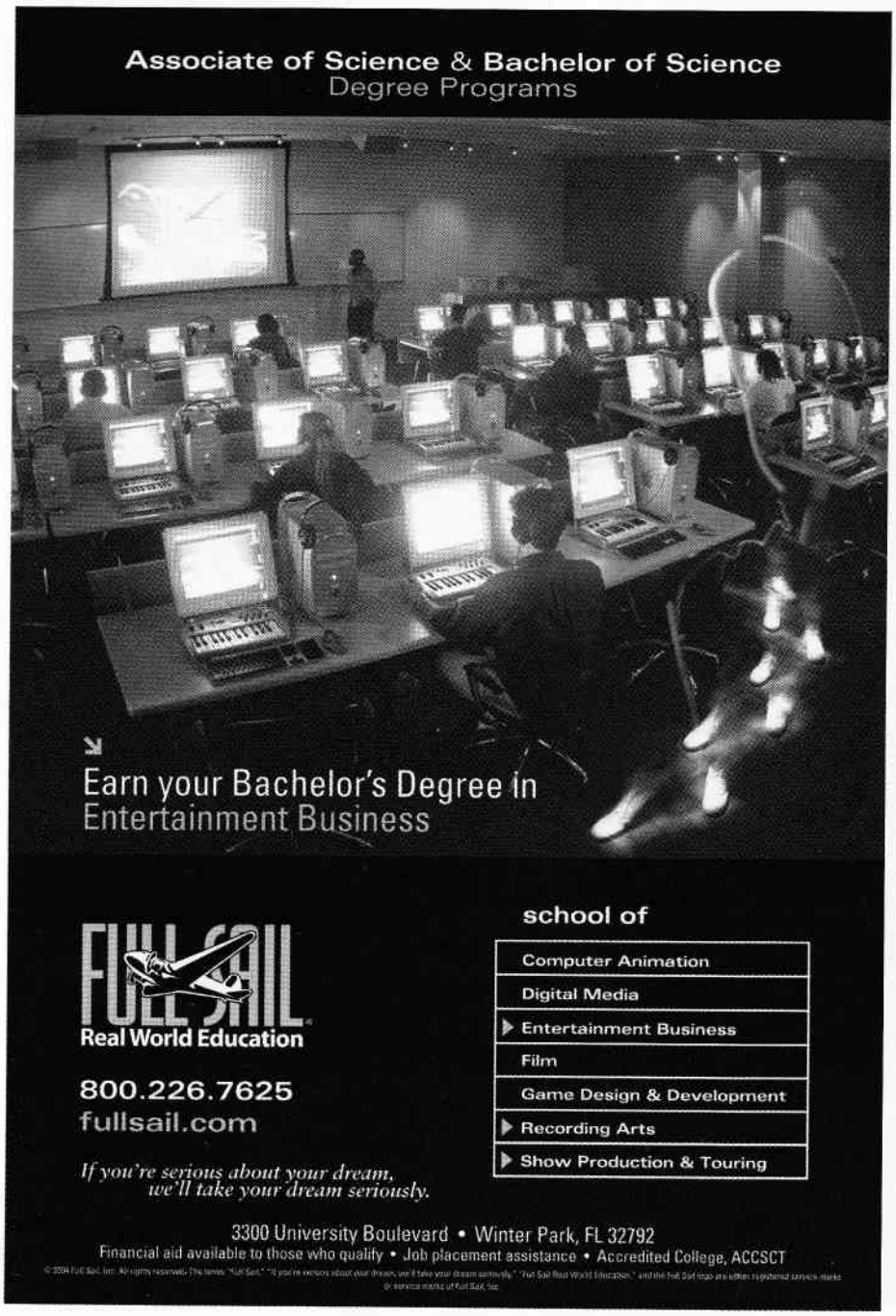
Within two years, he had written and recorded songs, including "Girl From the North Country" and "A Hard Rain's A-Gonna Fall," that helped lift the heart of pop music from sheer entertainment to art.

'SONGS ARE THE STAR'

Dylan, whose work and personal life have been dissected in enough books to fill a library wall, seems to welcome the chance to talk about his craft, not his persona or history. It's as if he wants to demystify himself.

"To me, the performer is here and gone," he once said. "The songs are the star of the show, not me."

He also hates focusing on the past. "I'm always trying to stay right square in the



moment. I don't want to get nostalgic or narcissistic as a writer or a person. I think successful people don't dwell in the past. I think only losers do."

Yet his sense of tradition is strong. He likes to think of himself as part of a brotherhood of writers whose roots are in the raw country, blues and folk strains of Guthrie, the Carter Family, Robert Johnson and scores of Scottish and English balladeers.

He offers glimpses into how his ear and eye put pieces of songs together using everything from Beat poetry and the daily news to lessons picked up from contemporaries.

"There are so many ways you can go at something in a song," he says. "One thing is to give life to inanimate objects. Johnny Cash was good at that. He's got the line [in "Big River"] that goes, 'A freighter said, "She's been here, but she's gone, boy, she's gone." ' That's great. 'A freighter says "She's been here." ' That's high art. If you do that once in a song, you usually turn it on its head right then and there."

The process he describes is more workaday than capturing lightning in a bottle. In working on "Like a Rolling Stone," he says, "I'm not thinking about what I want to say, I'm just thinking 'Is this okay for the meter?' "

But there's an undeniable element of mystery too. "It's like a ghost is writing a song like that. It gives you the song and it goes away, it goes away. You don't know what it means. Except the ghost picked me to write the song."

Some listeners over the years have complained that Dylan's songs are too ambiguous—that they seem to be simply an exercise in narcissistic wordplay. But most critics say Dylan's sometimes competing images are his greatest strength.

Few in American pop have consistently written lines as hauntingly beautiful and richly challenging as his "Just Like a Woman," a song from the mid-'60s.

Dylan stares impassively at a lyric sheet for "Just Like a Woman" when it is handed to him. As is true of so many of his works, the song seems to be about many things at once.

"I'm not good at defining things," he says. "Even if I could tell you what the song was about I wouldn't. It's up to the listener to figure out what it means to him."

As he stares at the page, however, he budges a little. "This is a very broad song. A line like, 'Breaks just like a little girl' is a metaphor. It's like a lot of blues-based songs. Someone may be talking about a woman, but they're not really talking about a woman at all. You can say a lot if you use metaphors."

After another pause, he adds: "It's a city song. It's like looking at something extremely powerful, say the shadow of a church or something like that. I don't think in lateral [*sic*] terms as a writer. That's a fault of a lot of the old Broadway writers... They are so lateral. There's no circular thing, nothing to be learned from the song, nothing to inspire you. I always try to turn a song on its head. Otherwise, I figure I'm wasting the listener's time."

DISCOVERING FOLK MUSIC

Dylan's pop sensibilities were shaped long before he made his journey east in the winter of 1960-61. Growing up in the icy isolation of Hibbing, Minn., Dylan, who was still Robert Allen Zimmerman then, found comfort in the country, blues and early rock and roll that he heard at night on a Louisiana radio station whose signal came in strong and clear. It was worlds away from the local Hibbing station, which leaned toward mainstream pop like Perry Como, Frankie Laine and Doris Day.

Dylan has respect for many of the pre-rock songwriters, citing Cole Porter, whom he describes as a "fearless" rhymer, and Porter's "Don't Fence Me In" as a favorite. But he didn't feel most of the pre-rock writers were speaking to him.

"When you listened to [Porter's] songs and the Gershwins and Rodgers and Hammerstein, who wrote some great songs, they were writing for their generation and it just didn't feel like *(continued on page 78)*

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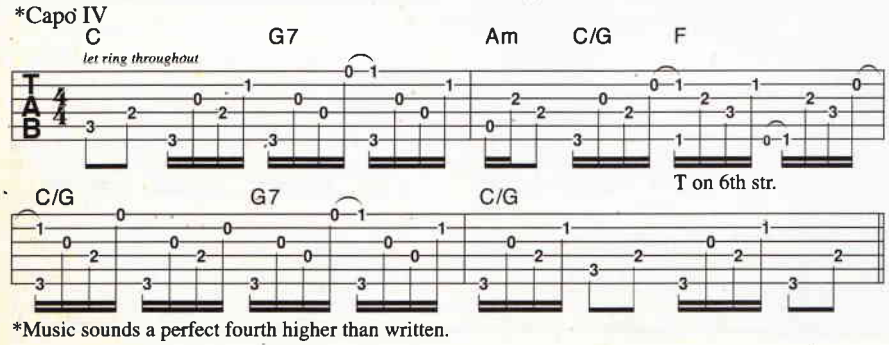
PLAY A SONG FOR ME

A HOW-TO GUIDE TO SOME OF BOB DYLAN'S GREATEST TUNES.

BY ADAM PERLMUTTER

BOB DYLAN MAY NOT BE as celebrated for his guitar skills as he is for his songwriting and the impact he's had on popular music, but the fact is that he is a fine and often very interesting acoustic player. His guitar influences, not surprisingly, include many of the same styles and artists that influenced his songwriting—country, blues and urban folk music, and individuals like Woody Guthrie, Eric von Schmidt and Dave Van Ronk. Dylan's fingerpicking and strumming are particularly impressive when they meld with his singing and lyrics to create an organic whole.

FIGURE 1 "Don't Think Twice, It's All Right," intro



*Music sounds a perfect fourth higher than written.

A great example of this is the song "Masters of War," where Dylan's simple, flatpicked accompaniment conveys his anger at munitions manufacturers in a manner that perfectly complements the lyrics.

In this lesson, we'll look at Dylan's playing on some of his greatest songs, giving us a chance to examine his flatpicking and fingerpicking approaches, as well as his use of open tunings. As a special bonus, we include an acoustic guitar adaptation of Dylan's doomy piano accompaniment to "Ballad of a Thin Man."

"DON'T THINK TWICE, IT'S ALL RIGHT"

(The Freewheelin' Bob Dylan, 1963)

The Freewheelin' Bob Dylan, the record that alerted the world to Dylan's songwriting genius, also happens to feature some of his finest guitar playing. On "Don't Think Twice, It's All Right," he demonstrates his mastery of what may be called "folkie Travis picking"—the harmonically simplified version of the alternating-bass driven fingerpicking approach made famous by country guitarist Merle Travis. While Dylan's playing here is similar to that of, say, Paul Simon's on "The Boxer," note that Bob's approach is more fluid, with an appealing push and pull in tempo.

To get acquainted with Dylan's picking, isolate the first two beats of the intro (FIGURE 1). (Since Dylan capos at the fourth

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fret, all the music in the figures and text sounds a major third higher than written.) Form a basic open C chord with your fret hand and, keeping it depressed, pick the downbeat notes on strings 6–4 with your thumb or a flatpick; pick the other notes with your fingers. Repeat these beats until you get a feel for the basic pattern, then tackle the whole figure, moving your fret hand as little as possible. For example, in bar 1, when moving between beats 1 and 2, depress the third-fret G (sixth string) with your third finger while maintaining your first and second fingers in the C chord shape. Also, whenever you see a hammer-on, prepare its companion bass note in advance. An example: on the "and" of beat 3 in bar one, finger the third-fret G (sixth string) so you'll be ready to pick it while hammering on the first-fret F on beat 4.

The first part of the verse of "Don't Think Twice" (FIGURE 2) basically replicates the entire intro. The most difficult part of this figure is the approach from the C/G chord to the F chord; position your thumb on the first-fret F a beat early (after you've played the third-fret G) for a smooth transition. Also, for the final G7 chord, hammer on the third-fret F (fourth string) with your fourth finger.

"BLOWIN' IN THE WIND"

(The Freewheelin' Bob Dylan, 1963)

Dylan plays "Blowin' in the Wind" in a bass-note/strum style that harks back to early country music, an approach he no doubt learned from records by old-timey guitarists and Woody Guthrie, and fellow urban folkies like Ramblin' Jack Elliott. FIGURE 3 shows all the grips (relative to the seventh-fret capo) for the entire song, including the chorus. Here we look at the verse's first two bars, which are shown in slash notation; this basic strumming pattern is used throughout the song. Note that the bass line, which falls squarely on each beat, neatly follows the vocal melody. When learning the pattern, first isolate the bass notes, playing each one with a downstroke, and then add the chords, holding each for one or two beats as indicated.

"THE TIMES THEY ARE A-CHANGIN'"

(The Times They Are A-Changin', 1964)

Illustrated in FIGURE 4 are the chords used by Dylan to play "The Times They Are A-Changin'." The basic strum pattern is shown together with the first four chords Dylan plays for every verse. Play the downbeats with downstrokes and the "and" of each beat 3 with an upstroke. Aim loosely for the bottom strings on each beat 1, and shoot for the upper

FIGURE 2 "Don't Think Twice, It's All Right," verse

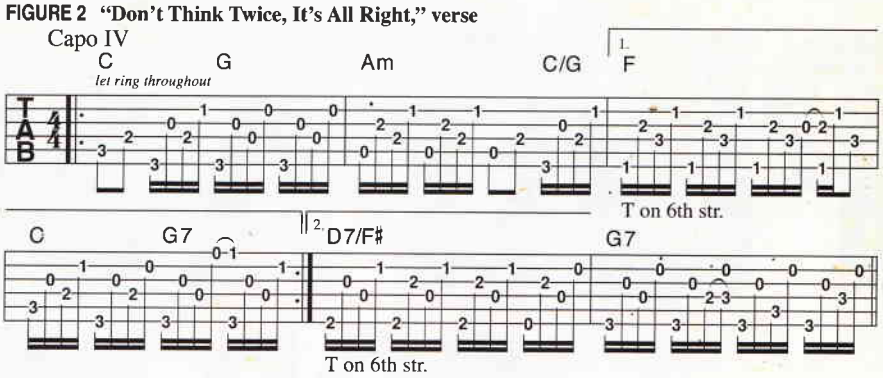


FIGURE 3 "Blowin' in the Wind"

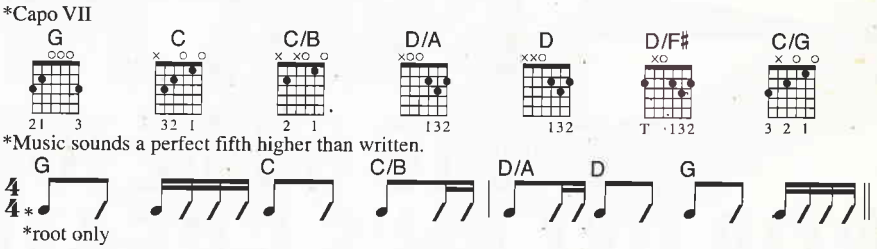


FIGURE 4 "The Times They Are A-Changin'"

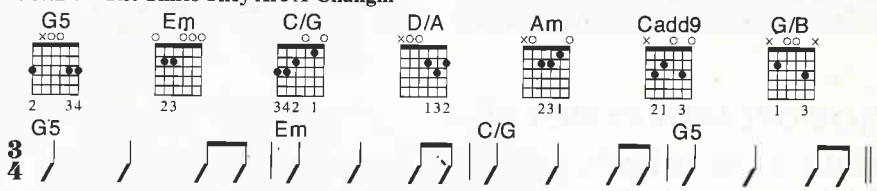


FIGURE 5 "It's All Over Now, Baby Blue," verse
Drop C tuning (low to high: C A D G B E)

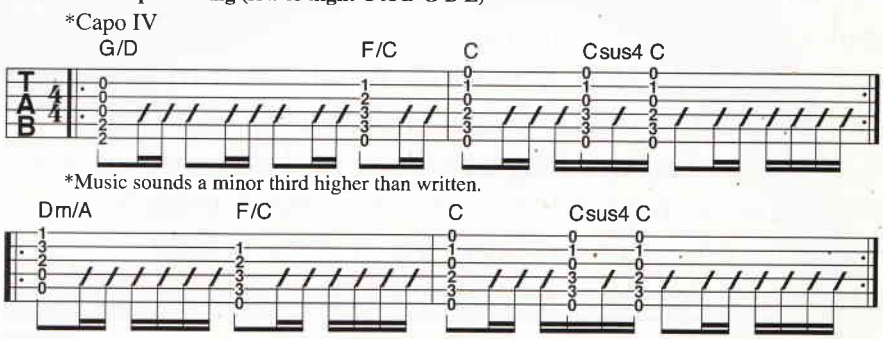
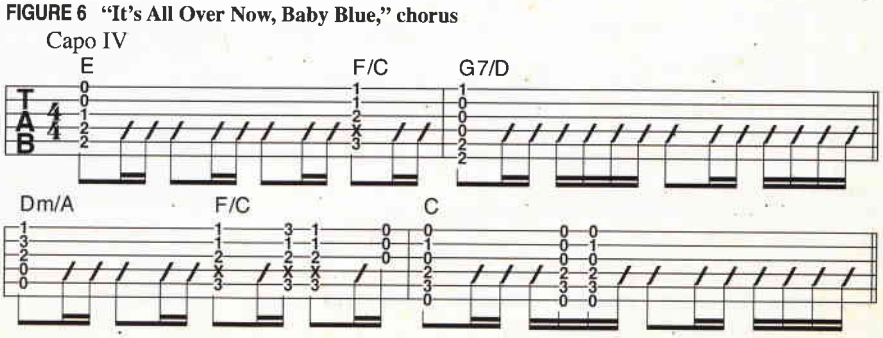


FIGURE 6 "It's All Over Now, Baby Blue," chorus



strings in the remainder of each measure. But don't be too precise. Leading into each chorus, Dylan plays a descending bass line along with the chords.

"IT'S ALL OVER NOW, BABY BLUE"

(Bringing It All Back Home, 1965)

Dylan employs the unusual "drop C" tuning—C A D G B E—to play "It's All Over Now, Baby Blue," as he does on another song from *Bringing It All Back Home*, "Love Minus Zero/No Limit." Not only does that low C lend a nice, bassy "oomph" to that first-position C chord, but it also allows him to play interesting, easily fingered inversions of the song's other chords, e.g. the IV chord (F) with the fifth on the low open string (F/C). After strumming four bars of a C chord to introduce the song, Dylan begins the verse with the G/D chord illustrated in bar 1 of FIGURE 5. When strumming the G/D and F/C chords in the verse, you may want to place a free pick-hand finger on the first string to prevent it from sounding, which would compromise the harmony. When playing the G7/D chord in the chorus (FIGURE 6), place your fret hand's second, third, and first fingers on the sixth, fifth and first strings, respectively.

"BALLAD OF A THIN MAN"

(Highway 61 Revisited, 1965)

Dylan played piano on this *Highway 61 Revisited* classic; a truly inspired live version is also featured on the recent Martin Scorsese documentary, *No Direction Home*. We present here an acoustic guitar arrangement of Dylan's keyboard part (FIGURE 7). Play this dark figure with a slight swing feel (think "trip-uh-let" throughout, with the basic eighth note falling on the "trip" or the "let"). You can either flatpick or fingerpick this tune; use whichever approach you find most comfortable. When flatpicking, be sure to mute the appropriate strings on the Abaug, C/G, and D7/F# chords, as open strings would be particularly offensive in those spots.

"LAY LADY LAY"

(Nashville Skyline, 1969)

"Lay Lady Lay," the most popular song on Dylan's "country" album, 1969's *Nashville Skyline*, relies mainly on an interesting descending chord progression, A-C#m-G-Bm (see chord boxes). While the standard barre chords are played on one acoustic, arpeggios are overlaid on a separate guitar, as shown in bars 1–2 of FIGURE 8. This part is best played with compact fingerings as opposed to full chord shapes—for example, finger the A triad with just your third, fourth, and second fingers, lowest note to

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highest. Also, note in two spots the appearance of the open B string, which gives you time to switch between chords. Bars 3 and 4 show a composite arrangement of the tag to each verse. To play the last half of bar 4, which contains a pedal steel part arranged for guitar, anchor the A chord with your first finger and add the second and third fingers on the second and fourth strings, respectively, to play the D/A chord.

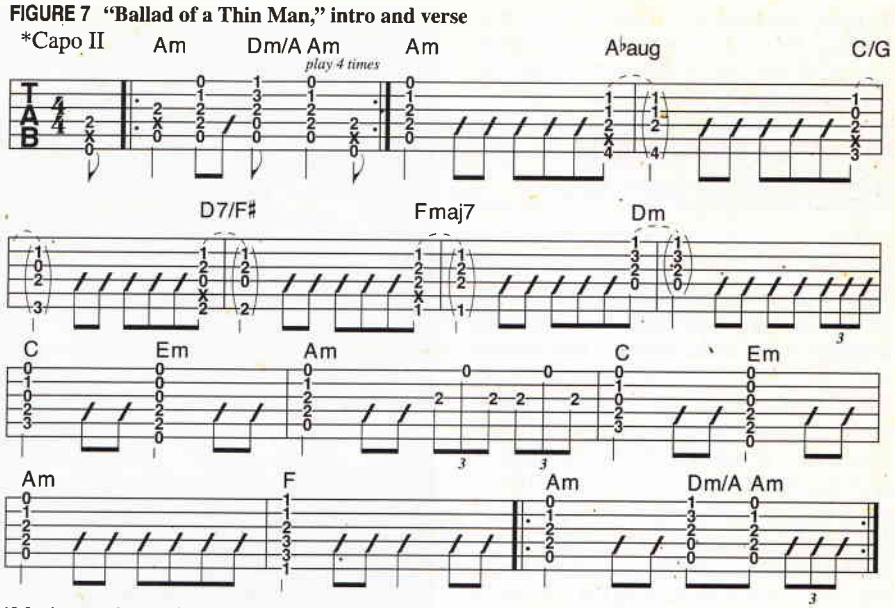
"SHELTER FROM THE STORM"

(Blood on the Tracks, 1975)

Although *Blood on the Tracks*, recorded with two entirely different sets of musicians in New York and Minnesota, respectively, was at the time of its release Dylan's most "acoustic" album in years, it hardly resembles *The Freewheelin' Bob Dylan* and his other early work. He played the songs tracked in New York—"Simple Twist of Fate," "Meet Me in the Morning," "Shelter From the Storm" et al.—in open E tuning (low to high: E B E G♯ B E). (An alternate approach is to play in open D, with a capo at the second fret.) This tuning, along with the reverb-heavy production, lends these songs a vibe different from anything else he ever recorded.

The verse of "Shelter From the Storm" is shown in **FIGURE 9**. While it's based on a simple I–V–IV progression, and although the chords are easy to finger, the tuning's open strings add a unique resonance and complexity to the sound. By simply placing your third and first fingers on the fifth and fourth stings, respectively, you form what's most economically labeled as a B11 chord (the root is played by the electric bass), which can also be thought of as an E triad over a B triad. The pianistic cluster of seconds between the second through fourth strings is particularly rich and would be nearly impossible to play in standard tuning. In any case, as shown in the figure, strum the lower strings on beats 1 and 2 of each measure, and the higher strings in between. Dylan follows each iteration of "Come in, she said, I'll give you shelter from the storm" with two beats each of B11, E, A/C♯, and E, and then repeats the progression. ■

FIGURE 7 "Ballad of a Thin Man," intro and verse



*Music sounds a major second higher than written.

FIGURE 8 "Lay Lady Lay"

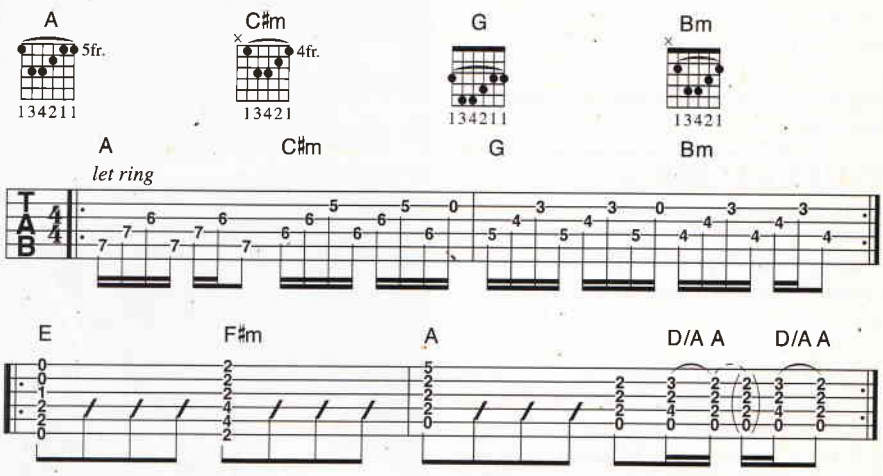
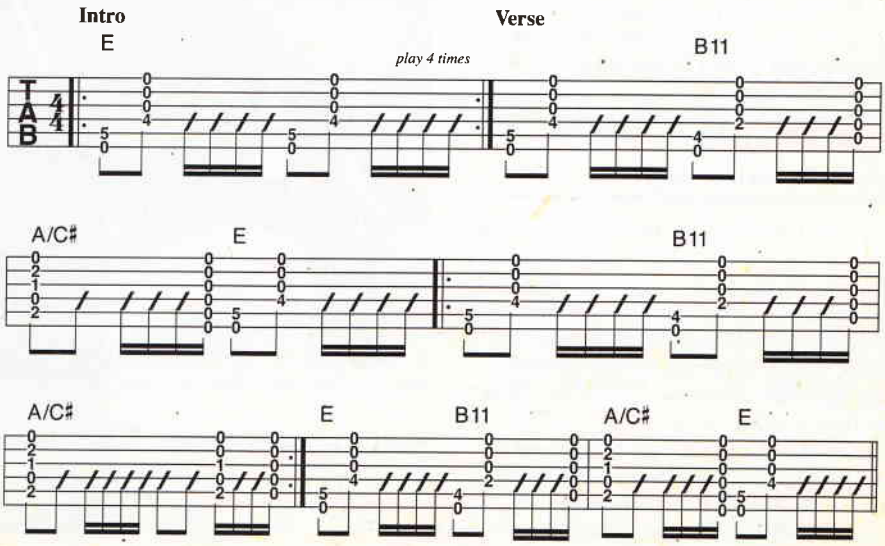


FIGURE 9 "Shelter From the Storm," intro and verse
Open E tuning (low to high: E B E G♯ B E)



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STILL THE MAN

BY ALAN DI PERNA

It's Stephen Stills, alive and picking on his first album of new material in more than a decade.

PHOTOGRAPHS BY HENRY DILTZ

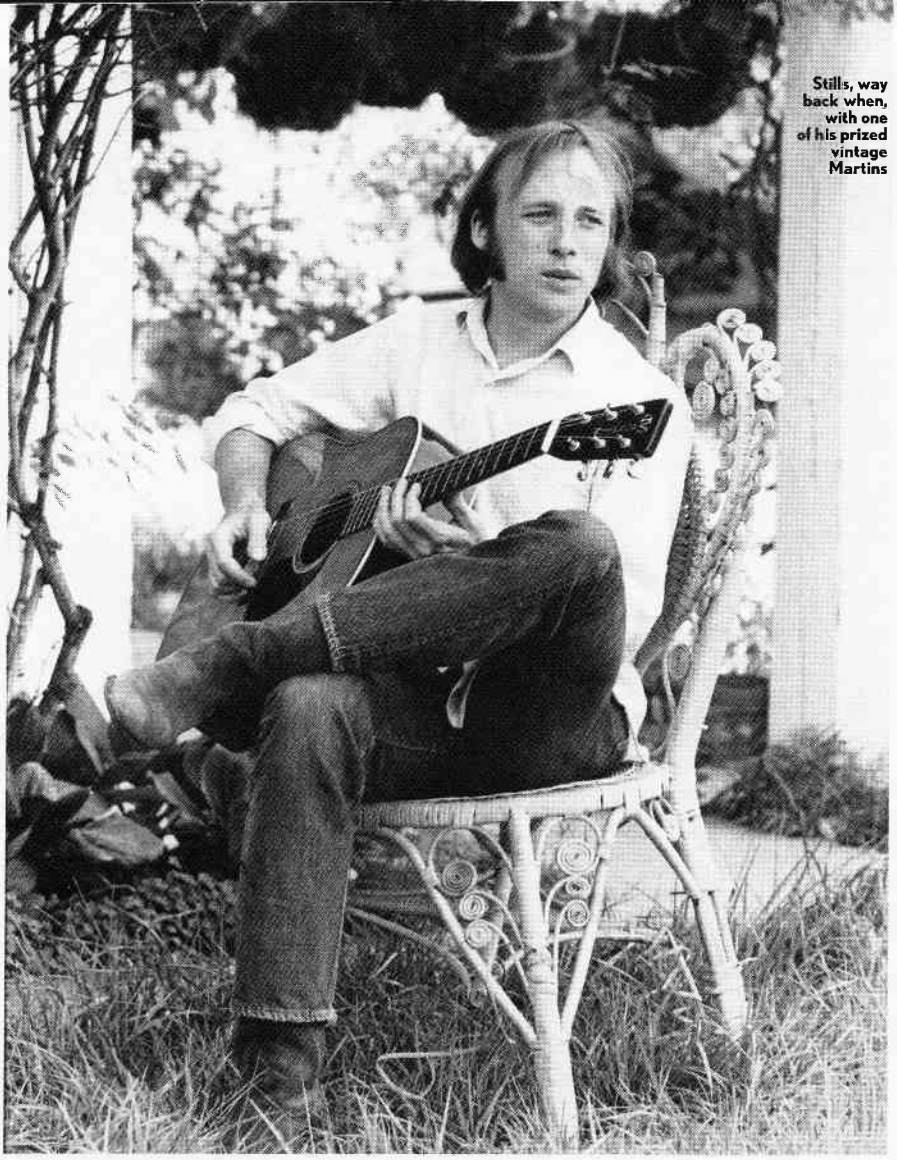
"I REALLY GOTTA LOSE some weight," says Stephen Stills, reviewing a video of his own performance from the previous evening on *The Tonight Show*. The appearance was geared to promote Stills's solid new album, *Man Alive!* (Titan/Pyramid). Stills, now 60 years of age, was in good voice and played well. But all the legendary singer-songwriter and guitarist can think about is his waistline. "Nothing like being on TV to let you know you need to go on a diet," he says ruefully. "That, and your clothes not fitting anymore."

Stills has the chummy, blunt-spoken manner of a musical vet and Sixties survivor who's seen and done it all. He was at the core of not one but two seminal bands—the Buffalo Springfield and Crosby, Stills & Nash (and, occasionally, Young). We're talking about a guy who played Woodstock *and* Altamont—and lived to tell the tale. Who hung with Hendrix and even auditioned for the Monkees. The man's been through some intense times—while David Crosby has secured a place in history as the most toxic member of CSN, Stills certainly put up a good battle for the title.

"I have no illusions," Stills laughs. "I'm 60 years old. I don't give a fuck!"

All that experience is distilled, in one way or another, on *Man Alive!*, his first solo album in 14 years. He wouldn't still be in the game if he weren't such a graceful, poised songwriter, expressive singer and inventive guitarist. *Man Alive!* mostly consists of previously unreleased tunes Stills wrote and recorded in the years since his last solo disc, 1991's *Stills Alone*. Some songs date back even further; "Spanish Suite" was recorded in 1979.

Stills worked closely on *Man Alive!* with his longtime coproducer and engineer, Joe Vitale, who also played drums on the project. The album finds Stills playing in a variety of styles, from Cajun to reggae, from bluesy rock to the brand of lyrical acoustic balladry for which he is best known. He waxes introspective on "Hearts Gate" and "Piece of Me," two confessional tracks that pretty much strip things down to nothing



Stills, way back when, with one of his prized vintage Martins

CULT 45 Stephen Stills puts his signature on two special Martin guitars.

A LONGTIME MARTIN fancier, Stephen Stills consummated his relationship with the manufacturer, in 1998, when they worked together to produce the Stephen Stills signature model, the Martin D-45SS. With a design based on the 1938 D-45 Stills purchased in 1969, the signature model was meant to belie the notion that Martin doesn't make 'em like they used to.

"Everyone there, like Dick Boak, their top guy, was really helpful—they explained what they were doing so I could analyze it," says Stills. "I don't know if they were prepared for how involved I got. A lot of artists just lend their name to a guitar and call it a signature model. But I went down there and really got into it with them. A lot of it was trial and error: Get a calibrator out and start measuring shit. Or maybe get a piece of wood and do a specific gravity test on it—just to see if you've got the right batch. They used the last of their old store of precious Brazilian rosewood, which you can't get anymore."

Only 91 D-45SS guitars were made, each with an interior label signed by Stills and Martin president C.F. Martin IV. The guitar was such an overwhelming success that Martin and Stills decided to team up again in 2004 to issue another signature instrument, the 12-fret 000-45S, based on Stephen's own early-Thirties 000-45. (That guitar can be seen on the cover of Stills's first solo album, *Stephen Stills*.) As with the D-45SS, Martin and Stills relied heavily on the original specifications and design details of the guitar that inspired it. Once again, only 91 instruments were produced.

"The 000-45S sold out to stores in 36 hours," says Stills. "Next, we'll do either a 0-45 or an 00-45. Basically, I want to have the whole '45' set available under my signature."

For his onstage acoustic work, Stills equips his guitars with *Fishman pickups* that he plugs into a Fishman Aura Acoustic Imaging Blender, "so if I want to, I can spread the signal out in stereo," he says. "From the Blender, the guitar goes direct into the house P.A. and then gets folded back into my monitors. My hearing is so bad that the midranges and low end can take over pretty easily, so I have to keep it pretty crisp up on stage."

The D-45SS is no longer available. For 000-45S specs, see the Martin website, www.mguitar.com.

—A.d.P.

but Stills's voice and one of his two signature model Martin acoustics [*see sidebar*], which he plays in [low to high] D D D D A D, one of the many open tunings he basically introduced to the rock wo[illegible] And on the ambitious "Spanish Suite," Stills, playing a Ramirez nylon-string, improvises fiery, flamenco-inspired licks in a duet with jazz piano great Herbie Hancock.

A few of Stills's old friends dropped by to lend a hand on *Man Alive!*, including Graham Nash and Neil Young. The latter hooked up with the host on one of the album's most memorable tunes, the old-timey duet, "Different Man."

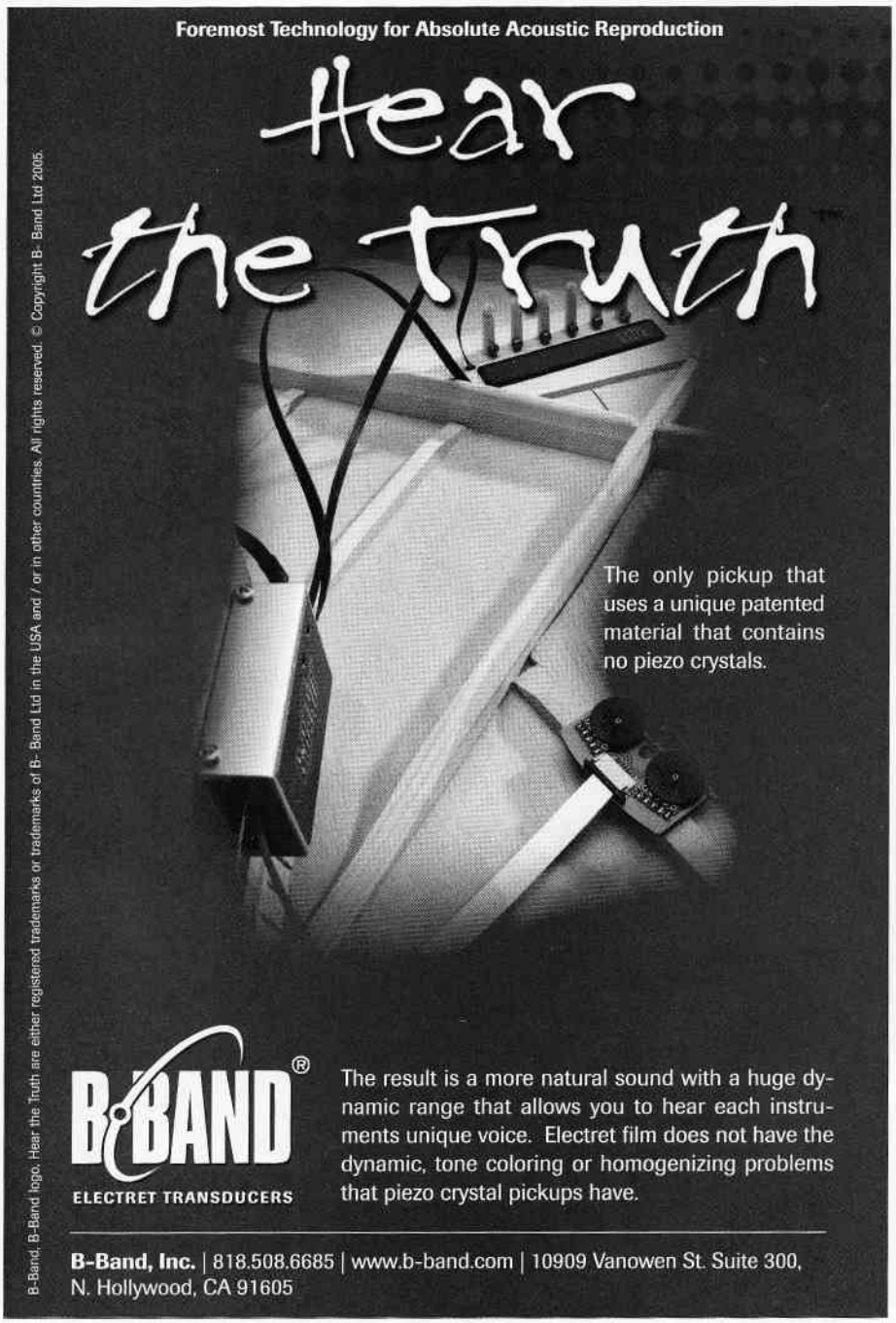
"That song might never have made it onto the album without Neil," says Stills. "I recorded it a couple of times in my basement studio but never quite hit it, mainly because I was doing it too fast—too bluegrassy. Neil had been looking over my shoulder for the whole process, cheerleading, because he thought it was a great album in the works and that I needed to keep going with it. And he kept saying, 'You gotta do that country song, "Different Man." ' I told him, 'I tried but I just didn't get it. Why don't you get your butt over here and play acoustic guitar with me while I do it. This way you can make sure I get it.' So we did it with eight microphones, four on each side, set up for our guitars and vocals. He just started playing it and all of a sudden I relaxed. The whole thing relaxed."

The track features Stills in standard tuning, playing his 1938 Martin D-45, a guitar he's owned for more than three decades, and which he used on most of the monster Crosby, Stills, Nash (and Young) hits. While the lyric for "Different Man" was penned by Stills, the music is based on several traditional folk tunes.

" 'Different Man' is traditional, yeah, with a tip of the hat to all those pre-Nashville country singers," says Stills. "I guess there's a little 'Man of Constant Sorrow' in there, which is a song I've known ever since I was a kid. It's that set of changes. Also, it's similar to 'The Long Black Veil,' just sped up. It's all the same mountain hollers."

Stills, who grew up in Texas, Florida and other Southern locales, was very much the musical product of his environment. "I was influenced by people like Doc Watson, Maybelle Carter and the immortal Chet Atkins," he says, "though I also liked jazz players like Django Reinhardt and Kenny Burrell. But probably my first big guitar influence was this woman, Maggie Brooks, who used to work for my dad. She'd been a country singer, but she had to quit because her husband became an evangelist in one of those Southern churches where it isn't deemed proper for a woman to be singing in public. Her husband worked as a carpenter for my dad, and she took care of me and helped out my mom in general. One day she was babysitting for me at her house and I spotted something in a closet—this huge guitar case with a canvas cover draped over it. She pulled out this Gibson J-200, slung it down around her hips and proceeded to do this country picking and walking bass lines that absolutely just pilloried me right on the spot. So Maggie Brooks is probably my biggest influence. I think you *(continued on page 80)*

"I WAS INFLUENCED BY PEOPLE LIKE DOC WATSON, MAYBELLE CARTER AND THE IMMORTAL CHET ATKINS."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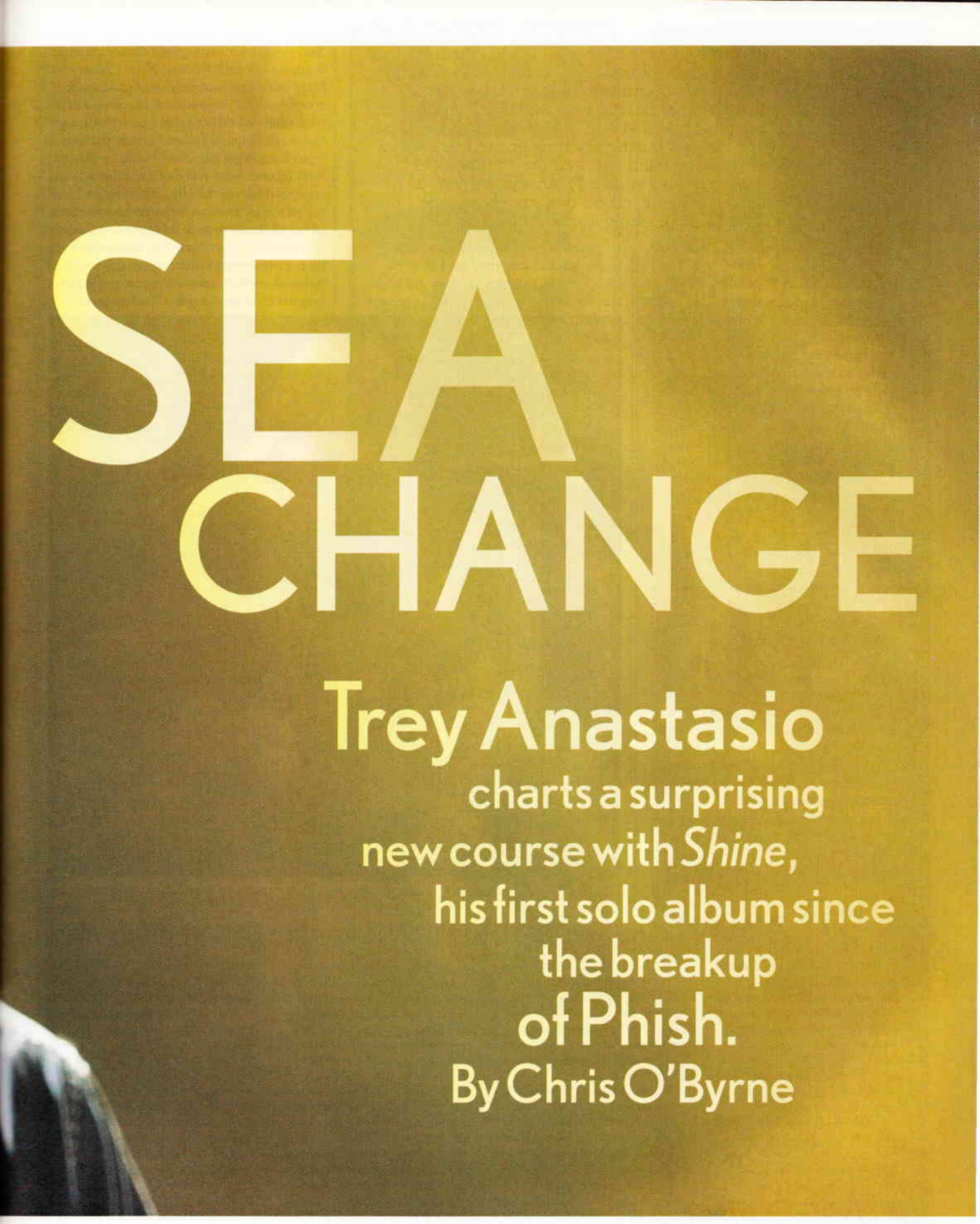
SEA CHANGE

Trey Anastasio charts a surprising new course with *Shine*, his first solo album since the breakup of Phish.

By Chris O'Byrne



FOR 20 YEARS THEY FOLLOWED HIM. From North Foyston, Vermont, to Morrison, Colorado. From Hampton, Virginia, to Florida's Big Cypress Seminole Indian Reservation. Odometers turned over, extra tickets were exchanged for all manner of "organic" baked goods, and showers, well—what showers? ✸ But when Phish's touring machine ground to a halt a year and a half ago, when the band shocked their millions of fans by calling it quits, what was this suddenly aimless army to do? Hitch up with Widespread Panic, cleave desperately to moe.? Keep on dancing, right there in the parking lot, to the all-time dankest Phish bootlegs? Or just give up, head home, and fire up a ceremonial spliff?

Anastasio, for one, hopes they'll turn their famously obsessive attention his way, now that he's released a new solo album, *Shine* (Columbia)—his first since his legendary jam band went on permanent hiatus. And why wouldn't they? Although he never formally accepted the role of Phish frontman, Anastasio was undoubtedly that—a cosmically musical force who with one bend, one flourish, could whip a stadium crowd into an outright frenzy.

Yet even the most casual Phishhead will pause upon hearing the decidedly un-Phishy *Shine*. Indeed, Anastasio has with this album not only diverged from the sound and style that made him a jam god but, in a George Costanza-esque fit of resolve, done exactly the opposite. Where Phish were elastic and freewheeling, *Shine* is taut and choreographed. Where the lyrics of Phish perennials like "Split Open and Melt" and "Reba" often crossed the line from the antic to the absurd ("Reba press a razor to a slide cross a needle with a prune"), *Shine*'s are highly personal, meaningful without irony, even romantic. And where with Phish Anastasio made the five-minute guitar solo his trademark, on the new album his electric playing is crisp, precise and melodic. The strum-happy acoustics, meanwhile, are about as far removed from the odd, old-timey fingerpicking of Phish tunes like "Train Song" as "Free Bird" is from free jazz.

Interestingly, it is this very turn to the normal that may lead *Shine* to find favor in the ears of plain old rock fans—something no Phish disc ever did. And Anastasio, sitting in a conference room on the 27th floor of New York's Sony building, dwarfed by gigantic posters of Jessica Simpson and Beyoncé, is well aware of this. Dressed in a corduroy blazer, designer jeans and cream-colored retro Nike high-tops, he's ready for his final interview of the day, talked out but ready to talk up the album he swears is his strongest to date. Though he swivels in his chair every few seconds, it's clear that by now—3:30 p.m.—his characteristic nervous energy has begun to wane. Asked how he's been doing, he pulls his longish red hair from his forehead and

A CUT ABOVE Trey Anastasio talks about his Signature Edition Martin guitar.

IT'S HARD TO PICTURE Trey Anastasio making noise on any guitar other than one of his signature Languedoc hollowbodies—built by luthier and former Phish soundman Paul Languedoc—but it's going to be a lot easier now that he's joined the ranks of those guitarists who are privileged (and good) enough to have a signature Martin.

The guitar—the DC Trey Anastasio—a dreadnought with a Venetian cutaway, boasts a top made of rare Italian alpine spruce, East Indian rosewood sides, a three-piece back with East Indian rosewood "wings" and a center wedge of flame-figured Hawaiian koa—a touch suggested by Trey as a nod to his all-koa Languedoc. The low-profile neck is made of mahogany. An onboard Fishman Ellipse System electronics package is available on the DCE model.

On the cosmetic end, Anastasio's signature model features a Martin 45-style rosette, the center ring of which is in a colorful paua shell; a koa headplate with the block letters "C.F. Martin" inlaid in black micarta; and a black ebony fingerboard adorned with the company's classic diamonds-and-squares inlays. Anastasio's signature is inlaid between the 18th and 20th frets.

The guitarist worked closely with Martin throughout the design process ("We just got on the phone and talked"), which stalled briefly as he considered whether to add a cutaway.

"That was a big question, because a lot of the classic models don't have one," he says. "It's so funny now, though, because just in the last few days, I've been working out a way to play all my new songs on the acoustic, and right away, for the first two, I desperately needed to go up there! A lot of guitar collectors don't believe in the cutaway, but I find myself taking advantage of it all the time."

Anastasio first dreamed of owning a Martin back in 1983, before Phish became a jam juggernaut: "Early on, I just couldn't afford one," he recalls. "I remember so clearly when my friend [and early Phish co-guitarist] Jeff Holdsworth got a used Martin. We were just starting the band, and one day we sat there, with the guitar in front of us, touching it—like, "Wow, a Martin." So to have been able to take part in the design of one was incredible." —*C.O.*

mutters, "Good. Very good. Yeah. A lot of new stuff."

New stuff it is, so new that it's too early to tell which direction he'll be taking with his new band, 70 Volt Parade. But this much is certain: Unlike his previous projects outside Phish—Oysterhead, various horn ensembles—this road does not lead back to Phish. But far from being afraid, Anastasio appears eager to go it alone. "It was definitely a release," he says, suddenly alert. "This album was about being straightforward and honest, and moving where you're gonna move. For a while with Phish, things got big to the point where it was hard to steer the boat. And this—this is like being in a rowboat."

* * * * *

GUITAR WORLD ACOUSTIC So, is music still as big a part of your everyday as it was when Phish were still together?

TREY ANASTASIO Very much so. It's almost been more. It feels a bit like it did with Phish in the Eighties, because I'm essentially starting a whole new band again. The process began when I did a tour last spring, and it's starting to take shape now. And then, in July, at the 10,000 Lakes Festival in Minnesota, I started working with my current bass player, Tony Hall, whom I had met earlier on the Dave Matthews & Friends tour. As for the album, I just wrote all that music in the last year.

GWA How did the songs that would eventually become *Shine* take shape? What was the process like?

ANASTASIO When the summer of 2004 ended, there was so much turbulence in my world, what with the closing of the Phish office and the dismantling of the band. And so I started writing a lot of songs. In fact, I wasn't really thinking about anything except the songs on this record; it's all about the lyrics and, you know, *the point*. And so all the other things that had been floating around in the past—the arrangements and the guitar playing and whatnot—were secondary to the songs. And lo and behold, the guitar playing wound up sounding better, because it was in the context of solid songs. On a song like "Wherever You Find It," for instance, I know exactly what I'm playing about—I'm emoting the meaning of the song through the guitar.

GWA Whether or not this was your original intention, you must be aware that many of these songs are completely different from any that you wrote with Phish.

ANASTASIO I know what you mean. I guess I feel like it's a progression. And maybe that's the point. There are certain things about one's life that remain constant, like the essence of who you are. But other things, like interests, change. And the way to continue moving forward is to be that

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This DVD unravels the intricacies of Edgar Cruz's *award winning* solo guitar arrangement of Queen's ***Bohemian Rhapsody***. Also includes: ***Killer Queen, We Are The Champions*** and ***Crazy Little Thing Called Love,*** each performed and then taught in great detail.

Edgar teaches the process he uses to distill the essence of a rock classic with all of its familiar harmonies and orchestrations on a single guitar. His arranging techniques can also be applied to literally any song you choose.

Streaming musical notation and tab is featured on the alternate video track. Notation is also printable from the disc. All arrangements in standard tuning.

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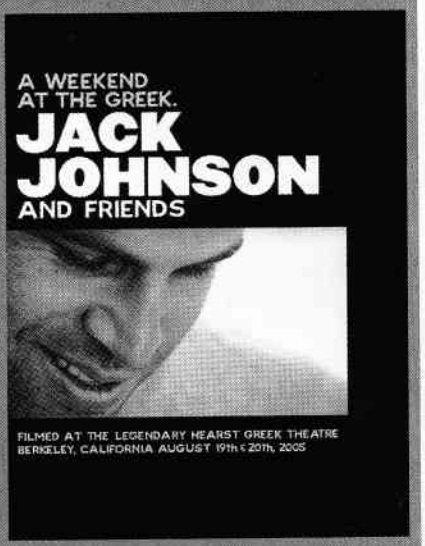

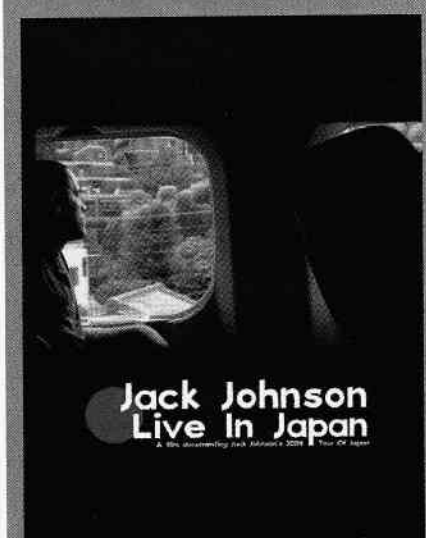

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same person, just at different points in time. Of course, at the time I was writing the album, I was feeling less connected to the stuff I did with Phish.

GWA Why was that?

ANASTASIO A lot of things changed at once. I hired a new manager and kind of left everything behind. I even uprooted myself temporarily, and started living down here in New York. And after floating around here and hammering at these songs, I got on a plane with just a backpack and headed to Atlanta to make the album with producer Brendan O'Brien. I normally record up at the Barn, my studio in Vermont, so being down in Atlanta felt like being on an adventure—like walking out of the space capsule and cutting the line. All the safety nets were gone: record company, manager, and band. I had a touch of the almost unbearable lightness of being.

"NOT EVERYONE'S GONNA LIKE THIS ALBUM, BUT THERE'S A HEALTHY POINT YOU GET TO WHERE YOU SAY WHAT'S ON YOUR MIND, AND DAMN THE TORPEDOES."

GWA What was the recording process like?

ANASTASIO First we did the basic tracks as a power trio, which was a blast. We just cranked them out. That way, Brendan was able to examine the songs *before* they were recorded, to make sure we had all the parts together. He does the work ahead of time, so that when you go in there you can just play. I didn't want this record to sound like work. For a lot of people, you start recording and suddenly it's like, "This section isn't right, let's do it again." And you do it again and again, and finally you get it right—but the spirit is gone. So we learned the songs cold first. And then we got together, with Kenny Aronoff or Skeeto Valdez on drums, Brendan on bass, and me with a big Marshall stack and a Strat, and it's like, "One, two, three, four!" And you kill it—but you *know* it, so you don't have to kill it 18 times.

GWA Plus, like you said, the guitar playing was for the most part secondary to the lyrics, which on this album get far more personal than those you've written in the past.

ANASTASIO This album says a lot about who I am at this moment in time. It's very journal-like—an outpouring of stuff that needed to be said. The ultimate goal, though, is to write personally but also to serve people. The audience is my boss; I work for them. All the musicians that I care about—Bob Marley, Sly & the Family Stone, Public Enemy, the Clash—were ultimately servants of something bigger, something cosmic.

GWA And how does one remain true to that ideal?

ANASTASIO The way to make something universal is to be really honest about things like emotions. And I hope that through that honesty I've made something that goes beyond just being about me. Take a song like "Sweet Dreams Melinda," which is very specifically about my life. But when someone else listens to it, I want it to conjure up some kind of memory about his own life, just as Bob Dylan's "Lay Lady Lay" could be about *your* girlfriend. Like on Van Morrison's *Astral Weeks*, one of the great albums of all time, the heartbreak is so heavy and personal. But when I hear it, it's about *me*.

GWA "Sweet Dreams Melinda," like many songs on *Shine*, has a certain production quality that sounds like it could have been inspired by Seventies California rock. How do you think that'll go down with Phish fans?

ANASTASIO That's hard to say, but I hope

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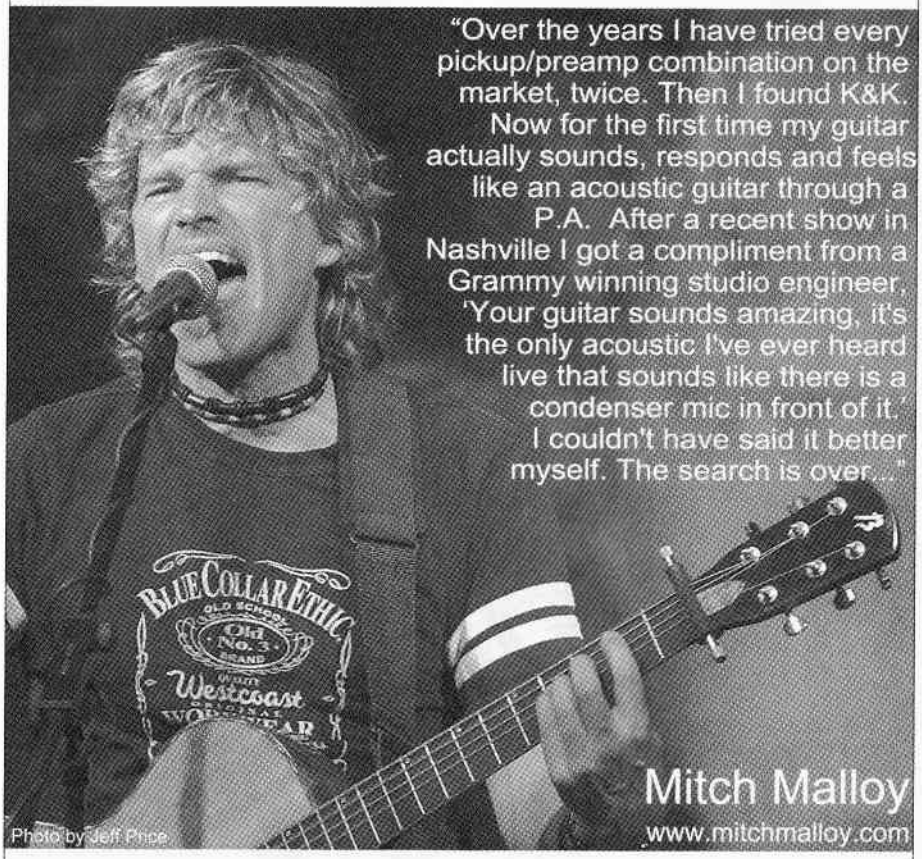
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they'll like it. I've had the experience of having the greatest audience in the history of rock and roll—I believe that with all my heart. They were challenging, they listened, they expected the unexpected. And it was a community—a lot of cool social things happened. All I can say is that I'm hoping that my experience turns out to follow the John Lennon model: Yes, people were mad at him for leaving the Beatles, but he maintained his relationship in later years with that audience. There's something deep about that. Not everyone's gonna like this album, but there's a healthy point you get to where you say what's on your mind, and damn the torpedoes.

GWA It seems that you've also gotten to the point where you're ready to play more acoustic guitar—on *Shine*, there's some wonderful interplay between your acoustic and the electric, where the two are on equal footing.

ANASTASIO Definitely. The song "Invisible," for example, has doubled acoustic guitars throughout, and then, at the end, some nice electric soloing over the top of them. That's some of my favorite stuff on the album. One of the coolest things about working with Brendan is that he's got a wicked guitar collection. With all the acoustic stuff, whether it was "Love that Breaks All Lines" or "Come as Melody," there was a lot of trying out all these vintage Martins. He'd go, "Wait, I'll go upstairs!" and then come running down with some gem of a guitar.

GWA These different textures are especially evident on "Come as Melody."

ANASTASIO In that song, the main melodic pattern is doubled in the acoustics and in the electrics; that glistening sound is so nice. And there are little patterns in all the songs, like where the chorus comes in on "Shine"—instead of playing just the chords there, there's a melodic pattern with layered acoustic and electric guitars.

GWA Unlike many of your acoustic tunes on past records, "Shine" features mostly heavy strumming rather than fingerpicking.

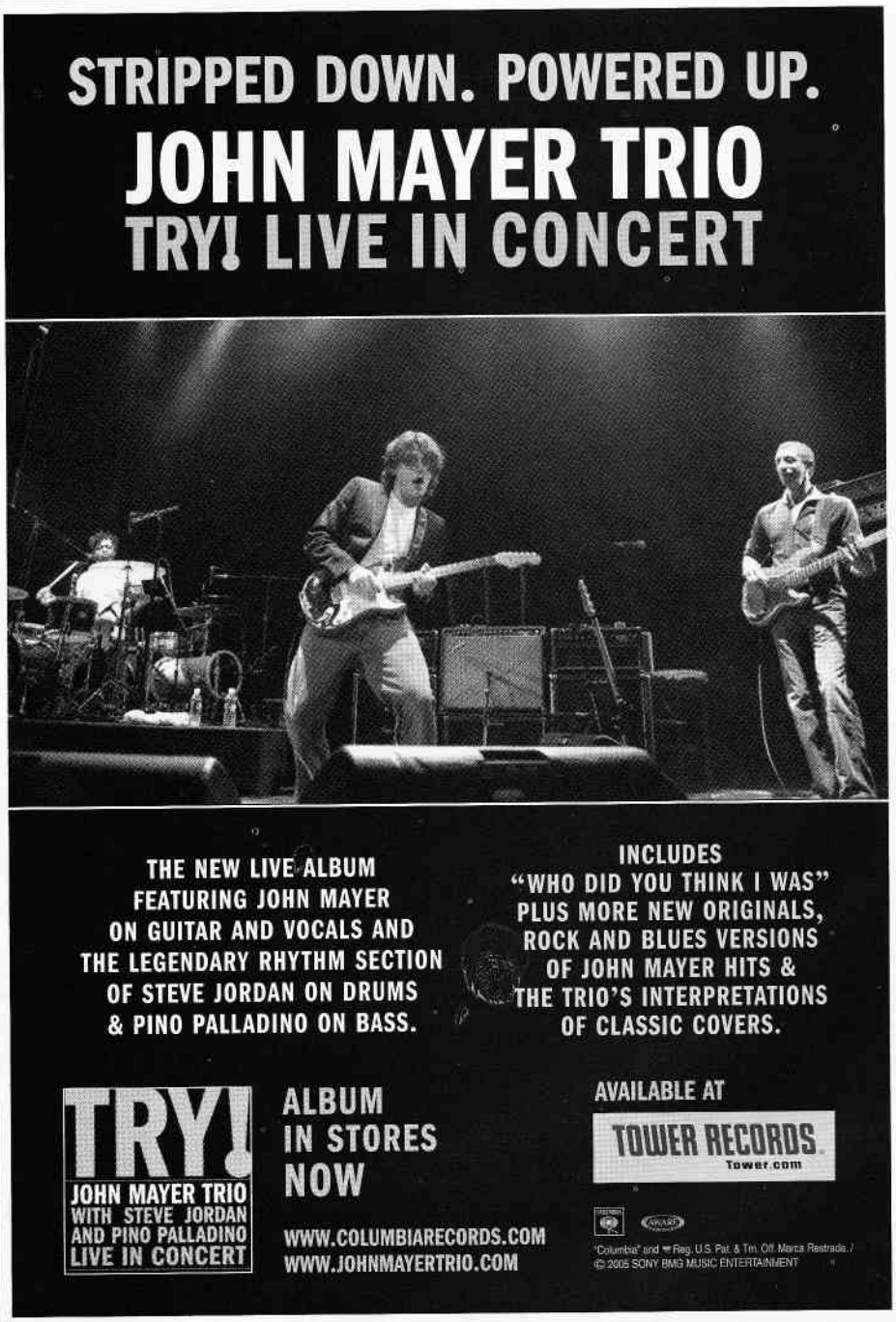
ANASTASIO We opened for the Rolling Stones recently, and after our set Skeeto and I went down to the front row and just rocked out. And halfway through the show, he figured out that he'd been playing those songs wrong in cover bands for years! He'd been doing complicated kick-drum patterns where, live, every single Stones drumbeat was four on the floor. It was much simpler than he had thought. But then you look at the way the audience—80,000 people—is rockin' to every single song, and you realize that it all feels so solid *because* it's not complicated. And there's a little bit of that in the way I approached the acoustic playing in "Shine."

GWA The solo in that song is concise—almost startlingly so when you consider the minutes-long excursions you became famous for in Phish. Which do you find more difficult—the five-minute solo, or the five-second solo?

ANASTASIO The shorter ones—but it didn't seem hard at the time, because I really looked forward to them! When we did *Shine*, a lot of time would go by in between recording solos—they're getting ready in the studio, you're playing *Halo* on Xbox for hours, etc. And then it's like, "Hey, wanna put a solo on this track?" and you're like, "Yeah, I'll put a solo on it!" The other thing is that Brendan doesn't let you beat your head against shit. You're not gonna spend a whole day doing guitar solos; you're done, and you're doing something else. So a lot of those were put together quickly. The lines between improvising and composing started to become blurred.

GWA In the past, you wrote several acoustic numbers in open tunings—songs like "Birthday Boys" [Oysterhead's *The Grand Pecking Order*] and "Ray Dawn Balloon" [*Trey Anastasio*]. On *Shine*, however, all the acoustic parts are in standard.

ANASTASIO Something I did a lot on my previous solo albums, on songs like "At the Gazebo" [*Trey Anastasio*] and "Discern" [*Seis de Mayo*], was to write horn parts on the acoustic. What I was *(continued on page 81)*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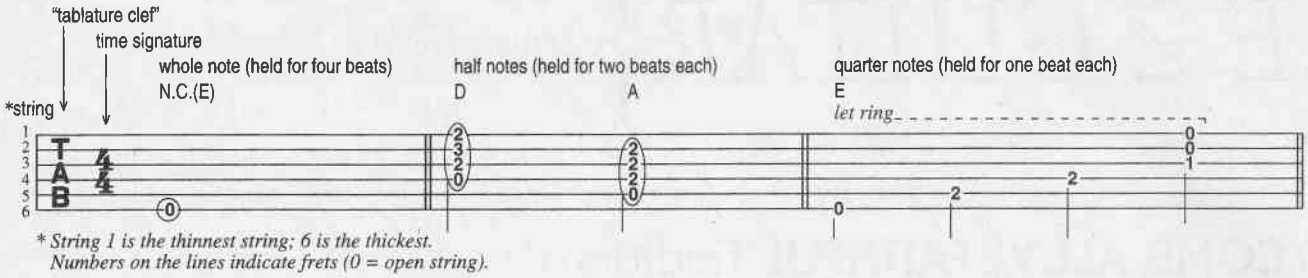
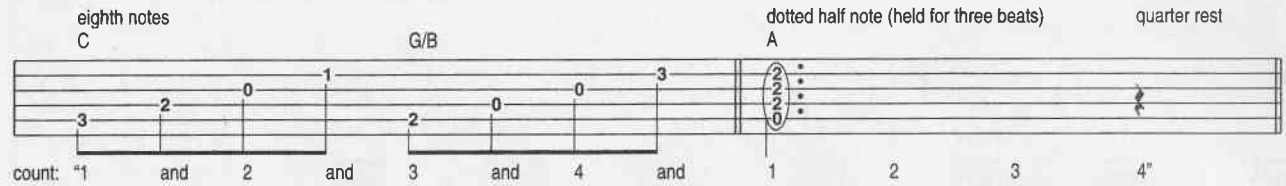
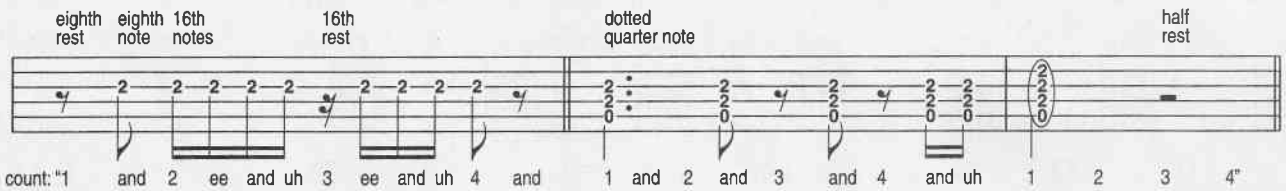
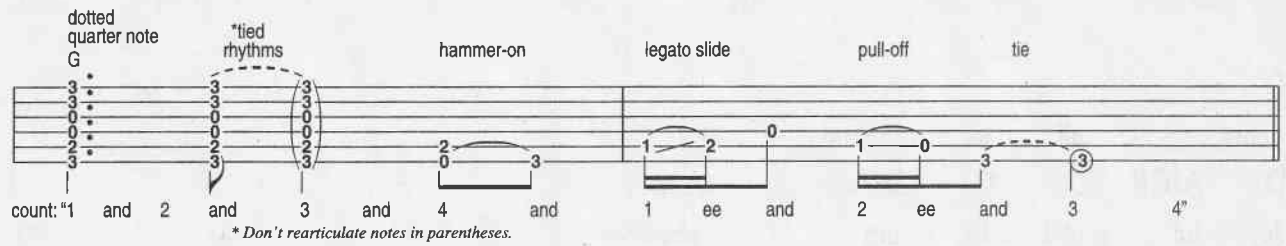


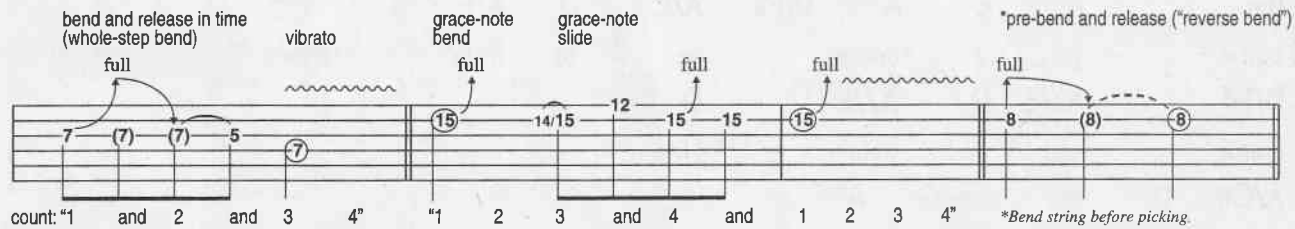
* *String 1 is the thinnest string; 6 is the thickest. Numbers on the lines indicate frets (0 = open string).*



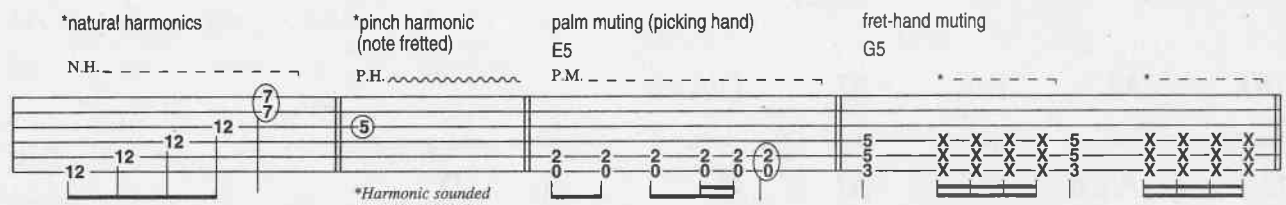

eighth rest
eighth note
16th notes
16th rest
dotted quarter note
half rest
count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"



* *Don't rearticulate notes in parentheses.*

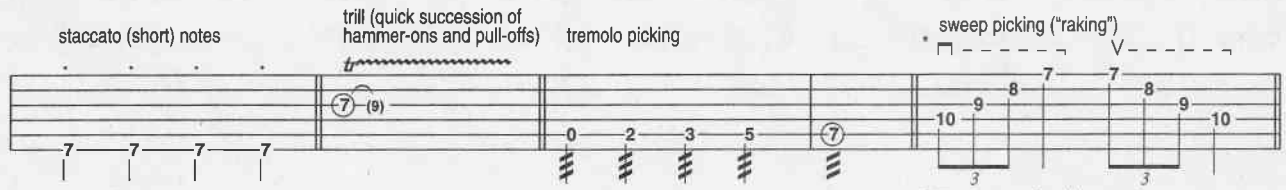

bend and release in time (whole-step bend)
vibrato
grace-note bend
grace-note slide
*pre-bend and release ("reverse bend")
full
count: "1 and 2 and 3 4" "1 2 3 and 4 and 1 2 3 4"

* *Bend string before picking.*



* *Lightly touch string directly over fret, then pick.*

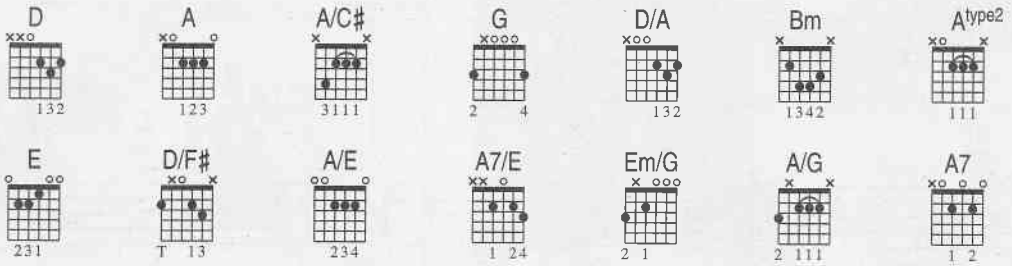
* *Harmonic sounded by picking hand.*

* *Loosen grip on strings so that they no longer touch the fretboard.*

* ⊓ = *downstroke*, V = *upstroke*

E-Z GUITAR

Arranged by Matt Scharfglass

O COME, ALL YE FAITHFUL Traditional



D A
O come all ye faithful

D A/C# D G D/A A
Joy - ful and tri - um - phant

Bm Atype2 E Atype2 D/F# A/C# D A/E E Atype2
O come ye o come ye to Beth - lehem

D/F# A7/E D A7/E D
Come and be - hold Him

A/C# D Bm Em/G Atype2
born the King of angels

D/A A7 D/A A7 D/A
O come let us a - dore Him

D A/C# D A7 D A D
O come let us a - dore Him O

A7/E D A/C# E Atype2 A/G D/F# G D/A A7 D
come let us a - dore Him Christ the Lord

D A
Sing choirs of angels
D A/C# D G D/A A
Sing in ex - al - ta - tion
Bm A^type2 E A^type2 D/F# A/C# D A/E E A^type2
Sing all ye cit - i - zens of heaven above
D/F# A7/E D A7/E D
Glo - ry to God
A/C# D Bm Em/G A^type2
glo - ry in the highest

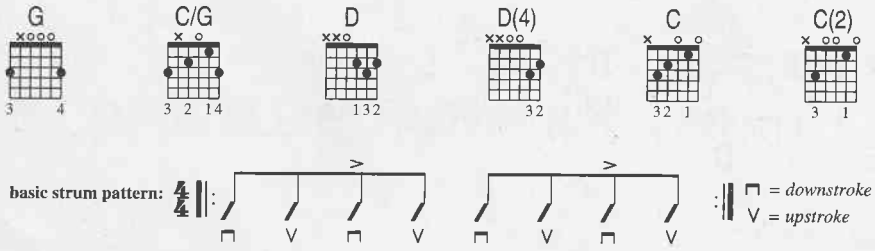
D/A A7 D/A A7 D/A
O come let us a - dore Him
D A/C# D A7 D A D
O come let us a - dore Him O
A7/E D A/C# E A^type2 A/G D/F# G D/A A7 D
come let us a - dore Him Christ the Lord

D A
Yea Lord we greet Thee
D A/C# D G D/A A
born this hap - py morn - ing
Bm A^type2 E A^type2 D/F# A/C# D A/E E A^type2
Je - sus to Thee be all glory given
D/F# A7/E D A7/E D
Word of the Fa - ther
A/C# D Bm Em/G A^type2
now in flesh ap - pearing

D/A A7 D/A A7 D/A
O come let us a - dore Him
D A/C# D A7 D A D
O come let us a - dore Him O
A7/E D A/C# E A^type2 A/G D/F# G D/A A7 D
come let us a - dore Him Christ the Lord

SQUEEZE BOX The Who

As heard on the MCA recording *The Who by Numbers* • By Peter Townshend



G C/G G C/G G C/G G
Mama's got a squeeze box she wears on her chest
G C/G G C/G G C/G G
and when Daddy comes home he never gets no rest
D D(4) D
'Cause she's playin' all night
C C(2) C C(2) C C(2) C
and the music's all right
D C
Mama's got a squeeze box Daddy never sleeps at night

G C/G G C/G G C/G G C/G G *(2x)*

G C/G G C/G G C/G G
Well the kids don't eat and the dog can't sleep
G C/G G C/G G C/G G
There's no escape from the music in the whole damn street
D D(4) D
'Cause she's playin' all night
C C(2) C C(2) C C(2) C
and the music's all right
D C
Mama's got a squeeze box Daddy never sleeps at night

G C/G G C/G G C/G G C/G G *(2x)*

```
      G          C/G  G        C/G  G          C/G  G
She goes in      and  out      and  in       and  out
  C/G  G         C/G  G        C/G  G        C/G  G
  and  in        and  out      and  in       and  out
      D          D(4)  D
  She's playing  all   night
      C          C(2)  C       C(2)  C       C(2)  C
and the music's  all   right
      D                              C
      Mama's got a squeeze box       Daddy never sleeps at night

      G     C/G  G       C/G  G       C/G  G       C/G  G   (2x)

          G
   She goes squeeze  me     Come on and squeeze  me
          D                        C
Come on and tease me like you do    I'm so in love with you
          D                        C                    G
          Mama's got a squeeze box Daddy  never sleeps at  night
```

(banjo solo)

```
      G          C/G  G        C/G  G          C/G  G
She goes in      and  out      and  in       and  out
  C/G  G         C/G  G        C/G  G        C/G  G
  and  in        and  out      and  in       and  out
      D          D(4)  D
'Cause she's playin'  all   night
      C          C(2)  C       C(2)  C       C(2)  C
and the music's  all   right
      D                              C
      Mama's got a squeeze box       Daddy never sleeps at night

      G       C/G      G       C/G      G       C/G  G
```

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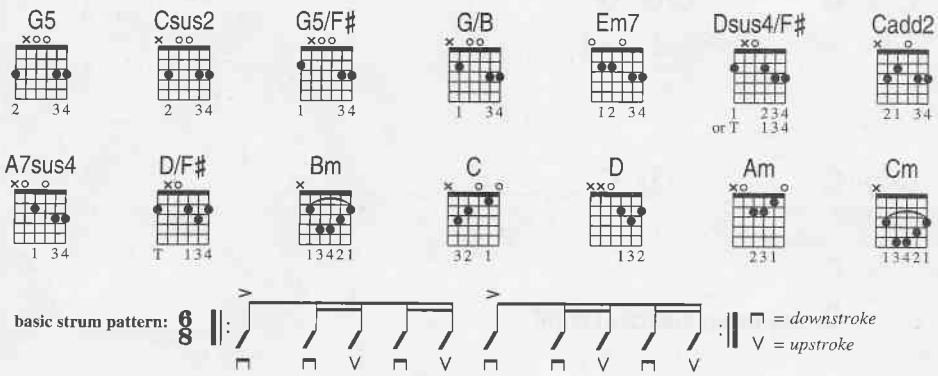
YOU AND ME Lifehouse

As heard on the Geffen recording *Lifehouse* • By Jude Cole and Jason Michael Wade



G5 **Csus2** **G5/F#** **G/B**
What day is it and in what month
Em7 **Dsus4/F#** **Cadd2** **Csus2**
This clock never seemed so alive
G5 **Csus2** **G5/F#** **G/B**
I can't keep up and I can't back down
Em7 **Dsus4/F#** **Cadd2** **Csus2**
I've been losing so much time

G5 **A7sus4** **Cadd2**
'Cause there's you and me and all of the people
Em7 **G5** **Em7** **D/F#**
with nothing to do nothing to lose
G5 **A7sus4** **Cadd2**
And it's you and me and all of the people
Em7 **G5** **Em7** **D/F#**
and I don't know why I can't keep my eyes off of you
Cadd2

G5 **Csus2** **G5/F#** **G/B**
All of the things that I want to say
Em7 **Dsus4/F#** **Cadd2** **Csus2**
just aren't coming out right
G5 **Csus2** **G5/F#** **G/B**
I'm tripping on words you got my head spinning
Em7 **Dsus4/F#** **Cadd2** **Csus2**
I don't know where to go from here

G5 A7sus4 Cadd2
'Cause there's you and me and all of the people
Em7 G5 Em7 D/F#
with nothing to do nothing to lose
G5 A7sus4 Cadd2
And it's you and me and all of the people
Em7 G5 Em7 D/F# G5
and I don't know why I can't keep my eyes off of you

Bm C G5 D Em7
There's something about you now I can't quite figure out
Am D Bm Cm
Everything she does is beautiful Everything she does is right

G5 A7sus4 Cadd2
'Cause there's you and me and all of the people
Em7 G5 Em7 D/F#
with nothing to do nothing to lose
G5 A7sus4 Cadd2
And it's you and me and all of the people
Em7 G5 Em7 D/F#
and I don't know why I can't keep my eyes off of
G5 A7sus4 Cadd2
you and me and all of the people
Em7 G5 Em7 D/F#
with nothing to do nothing to prove
G5 A7sus4 Cadd2
And it's you and me and all of the people
Em7 G5 Em7 D/F#
and I don't know why I can't keep my eyes off of
G5 Csus2 G5/F# G/B Em7 Dsus4/F# Cadd2 Csus2
you

G5 Csus2 G5/F# G/B
What day is it and in what month
Em7 Dsus4/F# Cadd2
This clock never seemed so alive

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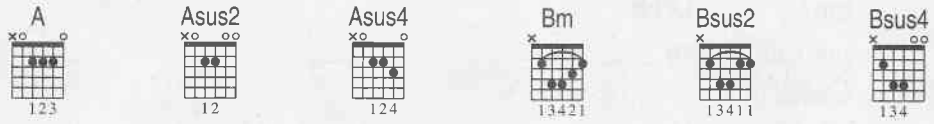
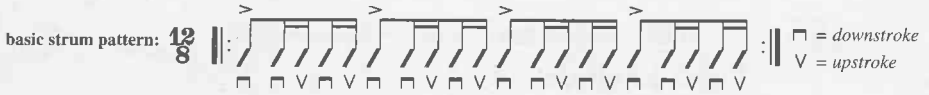
HAPPY XMAS (WAR IS OVER) John Lennon

As heard on the Capitol/EMI recording *Working Class Hero—The Definitive Lennon* • By John Lennon and Yoko Ono



A **Asus2** **Asus4** **A** **Bm** **Bsus2** **Bsus4** **Bm**
So this is Christmas and what have you done Another year
Esus4 **E** **A** **Asus2** **Asus4** **A**
over and a new one just begun And so this is
D **Dsus2** **Dsus4** **D** **Em**
Christmas I hope you have fun
Asus4 **A** **Asus2** **A** **D** **Dsus2** **Dsus4** **D**
the near and the dear one the old and the young

chorus:

G **A**
A very merry Christmas and a happy New Year
Em **G** **D** **E**
Let's hope it's a good one without any fear

A **Asus2** **Asus4** **A** **Bm** **Bsus2** **Bsus4** **Bm**
And so this is Christmas for weak and for strong for rich and the
(war is o - ver) (if you want it)
Esus4 **E** **A** **Asus2** **Asus4** **A**
poor ones The world is so wrong
(war is o - ver) (ah)

D Dsus2 Dsus4 D Em
And so happy Christmas for black and for white
(war is o - ver) (if you want it)
Asus4 A Asus2 A D Dsus2 Dsus4 D
for yellow and red ones Let's stop all the fight
(war is o - ver) (ah)

(chorus)

A Asus2 Asus4 A Bm Bsus2 Bsus4 Bm
And so this is Christmas and what have we done Another year
(war is o - ver) (if you want it)
Esus4 E A Asus2 Asus4 A
over and a new one just begun
(war is o - ver) (ah)
D Dsus2 Dsus4 D Em
And so happy Christmas we hope you have fun
(war is o - ver) (if you want it)
Asus4 A Asus2 A D Dsus2 Dsus4 D
the near and the dear one the old and the young
(war is o - ver) (ah)

(chorus)

A Asus2 Asus4 A Bm Bsus2 Bsus4 Bm
War is o - ver if you want it
Esus4 E A Asus2 Asus4 A
War is o - ver ah

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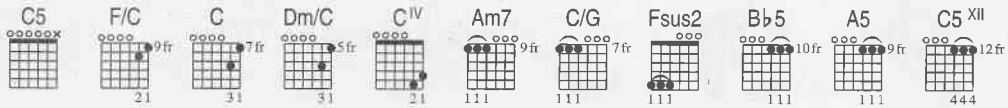
LOVE THE ONE YOU'RE WITH Stephen Stills

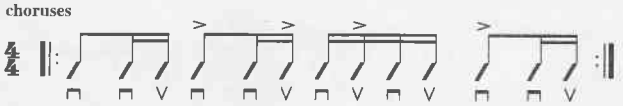
As heard on the Atlantic recording *Stephen Stills* • By Stephen Stills

Open C5 tuning (low to high): C C C C G C.



basic strum patterns:
verses

choruses



C5 F/C C Dm/C C^IV
If you're down and confused
C5 F/C C Dm/C C^IV
and you don't remember who you're talking to
C5 F/C C Dm/C C^IV
Concentration slip away
C5 F/C C Dm/C C^IV
'cause your baby is so far away

1st chorus:

Am7 C/G Fsus2
Well there's a rose in a fisted glove
Am7 C/G Fsus2
and the eagle flies with the dove
Am7 C/G Fsus2
and if you can't be with the one you love honey Love the one you're with
C5 F/C C Dm/C C^IV
Love the one you're with Love the one you're with
C5 F/C C Dm/C C^IV
Love the one you're with

C5 F/C C Dm/C C^IV
Don't be angry don't be sad
C5 F/C C Dm/C C^IV
Don't sit crying over good times you had
C5 F/C C Dm/C C^IV
There's a girl right next to you
C5 F/C C Dm/C C^IV
And she's just waiting for something to do

2nd chorus:

Am7 **C/G** **Fsus2**
And there's a rose in a fisted glove
Am7 **C/G** **Fsus2**
and the eagle flies with the dove
Am7 **C/G** **Fsus2**
and if you can't be with the one you love honey Love the one you're with
C5 **F/C** **C** **Dm/C** **C^{IV}**
Love the one you're with Love the one you're with

bridge:

Bb5 A5 Bb5 A5 Bb5 A5 C5^{XII}
Doo doo doo doo doo doo doo doo *(3x)*
C5^{XII}
Doo doo doo Doo doo doo

Am7 **C/G** **Fsus2**
Ah
Am7 **C/G** **Fsus2**
Ah
Am7 **C/G** **Fsus2**
Ah *Love the one you're with*
C5 **F/C** **C** **Dm/C** **C^{IV}**
Love the one you're with Love the one you're with
C5 **F/C** **C** **Dm/C** **C^{IV}**
Love the one you're with

C5 **F/C** **C** **Dm/C** **C^{IV}**
Turn your heartache right into joy
C5 **F/C** **C** **Dm/C** **C^{IV}**
she's a girl and you're a boy
C5 **F/C** **C** **Dm/C** **C^{IV}**
Get it together make it nice
C5 **F/C** **C** **Dm/C** **C^{IV}**
Ain't gonna need any more advice

(2nd chorus)
(bridge)

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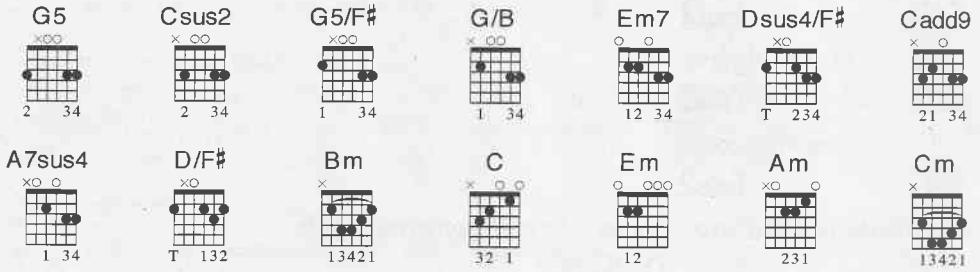
YOU AND ME Lifehouse

As heard on the Geffen Recording *Lifehouse*
Words and Music by Jude Cole and Jason Michael Wade • Transcribed by Jeff Perrin



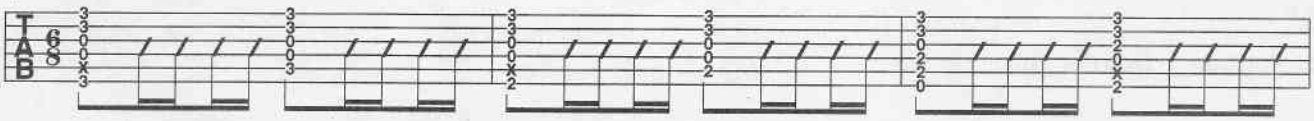
A **Intro** (0:00)

Moderately ♪ = 140

G5 Csus2 G5/F♯ G/B Em7 Dsus4/F♯

Gtr. 1 (acous.)

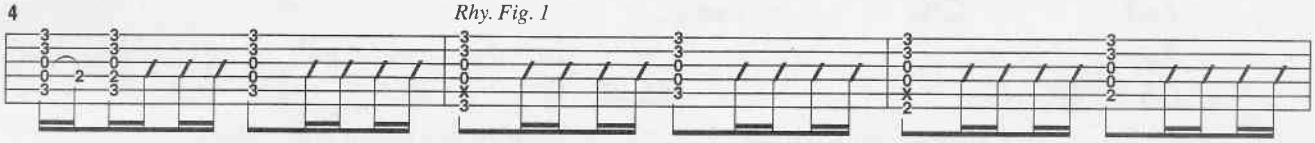
let ring throughout

1

B **1st Verse** (0:10)

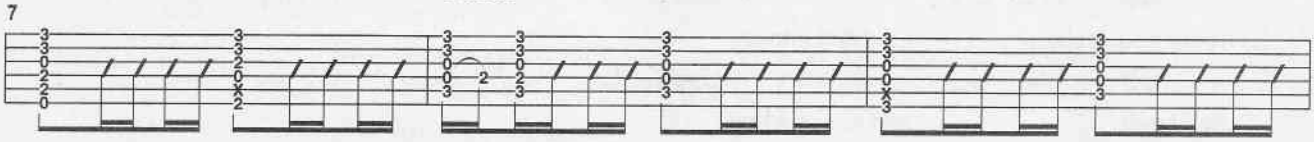
What day is it and in what month This

Cadd9 Csus2 G5 Csus2 G5/F♯ G/B

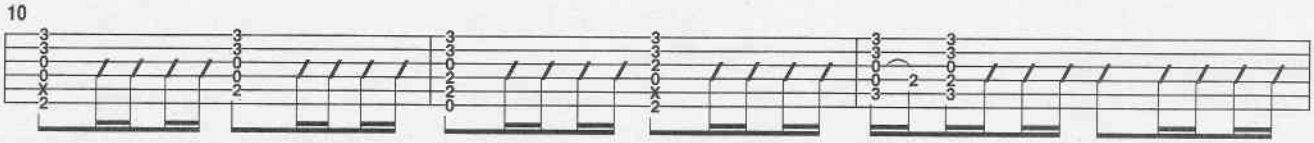
Rhy. Fig. 1

4

clock never seemed so alive I can't keep up and

Em7 Dsus4/F♯ Cadd9 Csus2 G5 Csus2

7

I can't back down I've been losing so much time

G5/F♯ G/B Em7 Dsus4/F♯ Cadd9

10

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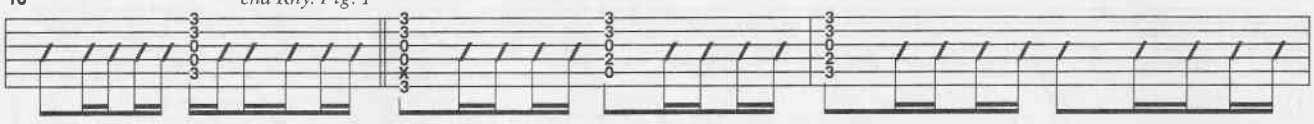
YOU AND ME Lifehouse

C Chorus (0:33, 1:22, 2:09)

'Cause there's you and me and all of the people with nothing

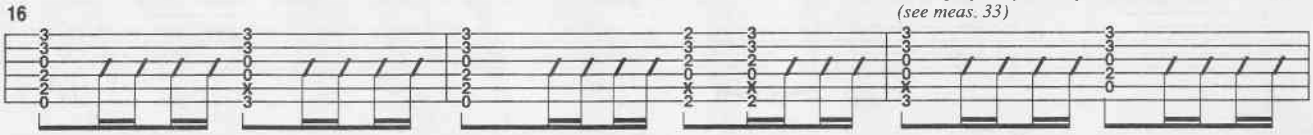
Csus2 G5 A7sus4 Cadd9

13 *end Rhy. Fig. 1* *Gtr. 2 plays Rhy. Fill 1 2nd Chorus*



to do nothing to lose And it's you and me and

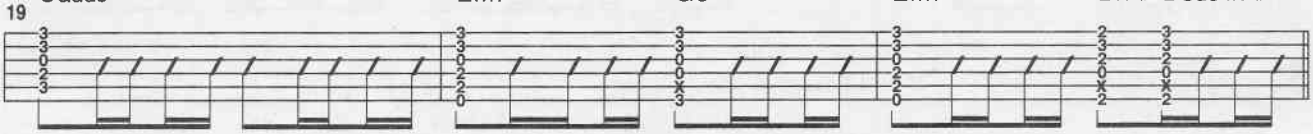
Em7 G5 Em7 D/F♯ Dsus4/F♯ G5 A7sus4

16 *Gtr. 2 plays Rhy. Fill 2 four times on 3rd Chorus (see meas. 33)*

(2nd time) skip ahead to **E**

(3rd time) skip ahead to **G**

all of the people and I don't know why I can't keep my eyes off of you

Cadd9 Em7 G5 Em7 D/F♯ Dsus4/F♯

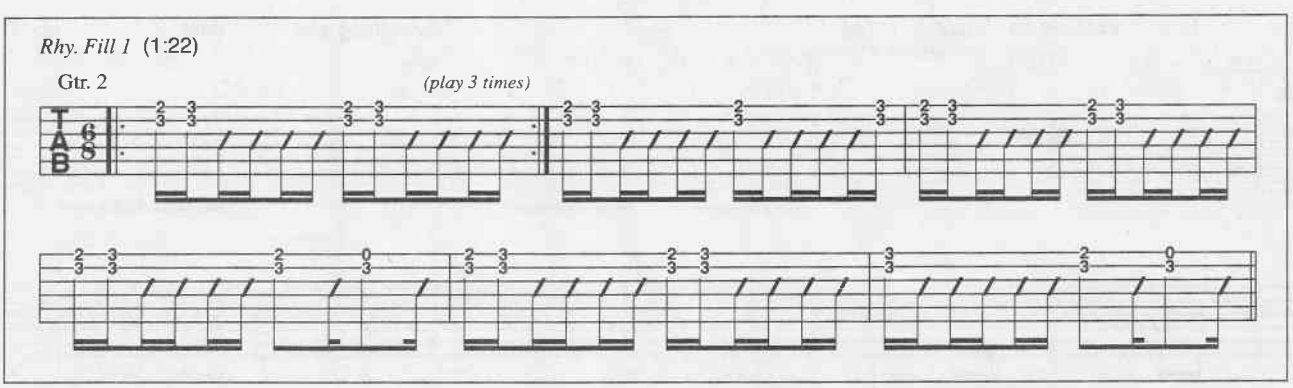
19

Cadd9 Csus2

22 Gtr. 2 (elec. w/ clean tone)

Gtr. 1

Rhy. Fill 1 (1:22)

Gtr. 2 *(play 3 times)*



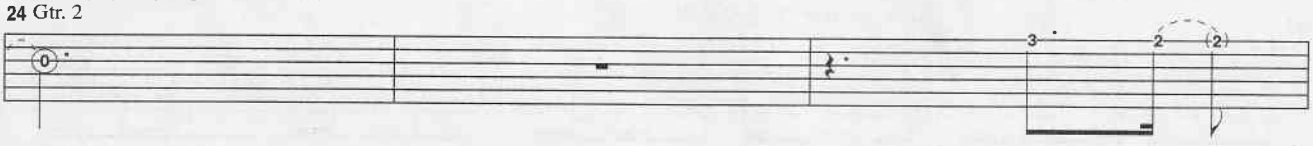
YOU AND ME Lifehouse

D **2nd Verse** (0:59)

All of the things that I want to say just aren't coming out right
G5 Csus2 G5/F♯ G/B Em7 Dsus4/F♯

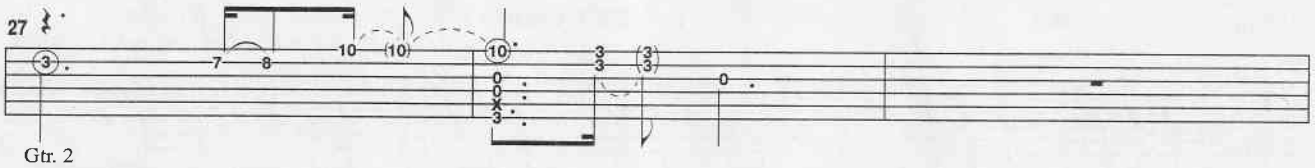
Gtr. 1 plays Rhy. Fig. 1 (see meas. 5)

24 Gtr. 2



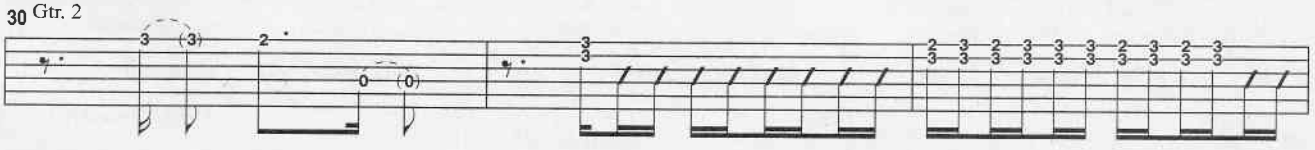
I'm tripping on words you got my head spinning I
Cadd9 Csus2 G5 Csus2 G5/F♯ G/B

Gtr. 3 (elec. w/ clean tone)

27

Gtr. 2

go back to Chorus **C**

don't know where to go from here 'Cause there's
Em7 Dsus4/F♯ Cadd9 Csus2

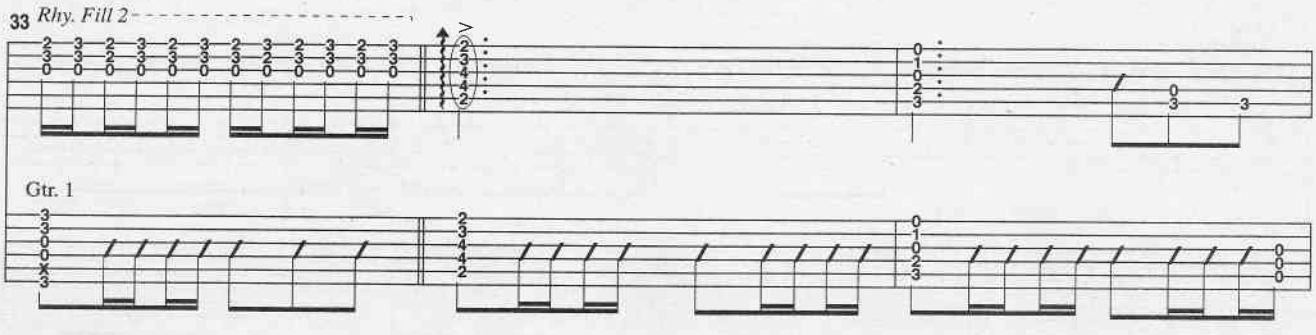
30 Gtr. 2

E (1:43)

F **Bridge** (1:45)

There's something about you now
G5 Bm C

Gtr. 2

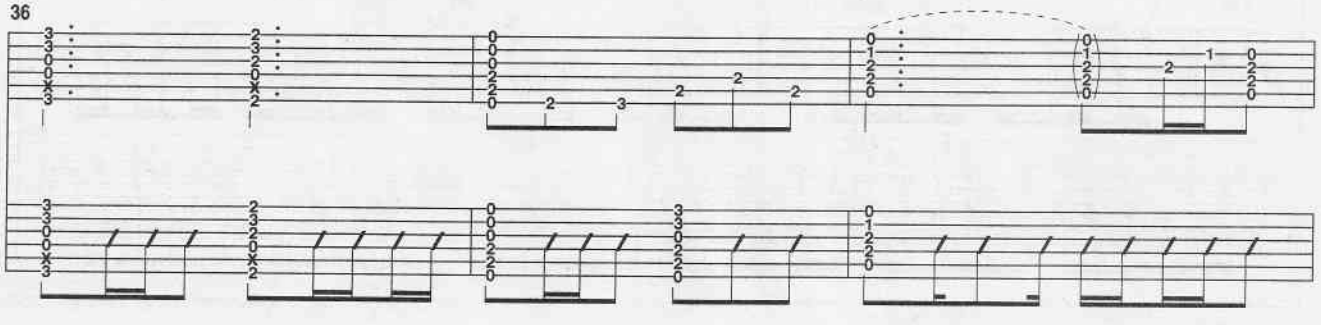
33 *Rhy. Fill 2*



Gtr. 1

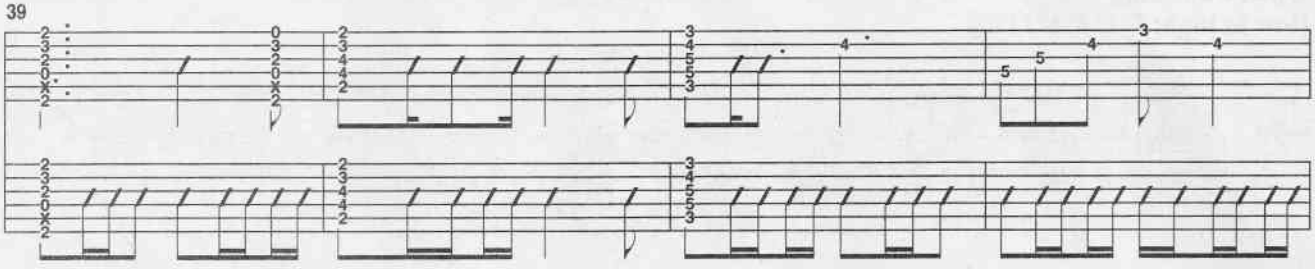
I can't quite figure out Everything she does is
G5 D/F♯ Em Em7 Am

36



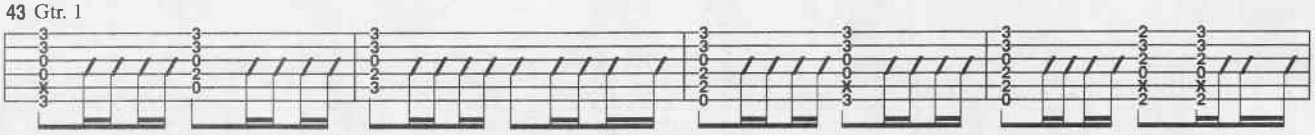
go back to Chorus C

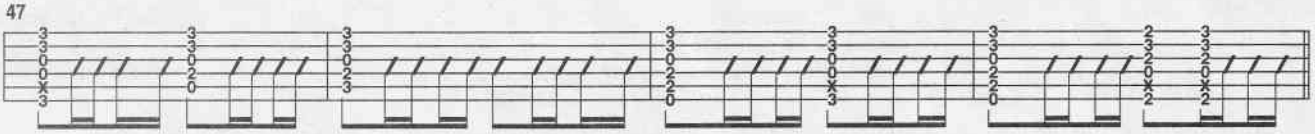
beautiful Everything she does is right 'Cause there's
D/F♯ Bm Cm

39

G (2:29)

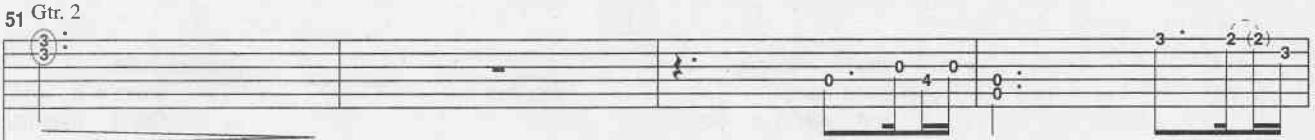
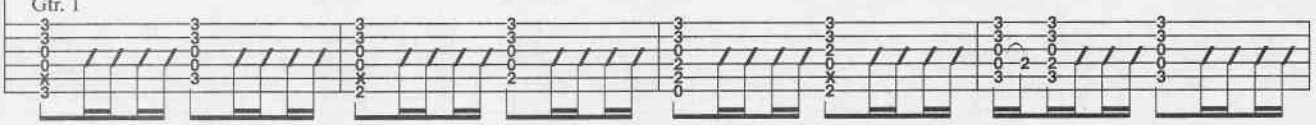
you and me and all of the people with nothing to do nothing to prove And it's
G5 A7sus4 Cadd9 Em7 G5 Em7 D/F♯ Dsus4/F♯

Gtr. 2 plays Rhy. Fill 1

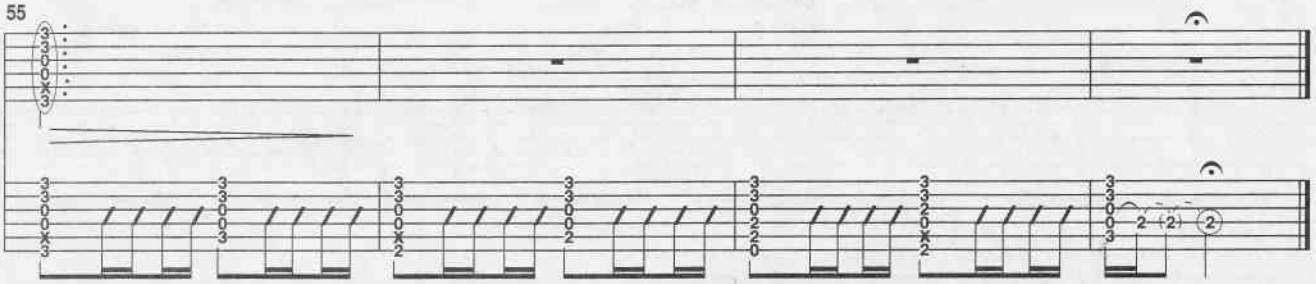
43 Gtr. 1

you and me and all of the people and I don't know why I can't keep my eyes off of you
G5 A7sus4 Cadd9 Em7 G5 Em7 D/F♯ Dsus4/F♯

47

H Outro (2:50)

G5 Csus2 G5/F♯ G/B Em7 Dsus4/F♯ Cadd9 Csus2

51 Gtr. 2

Gtr. 1

What day is it and in what month This clock never seemed so alive
G5 Csus2 G5/F♯ G/B Em7 Dsus4/F♯ Cadd9

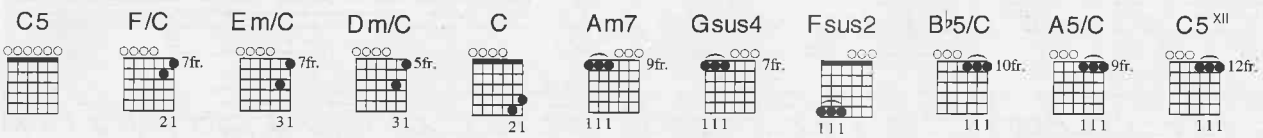
55



LOVE THE ONE YOU'RE WITH Stephen Stills

As heard on the Atlantic recording *Stephen Stills*
Words and Music by Stephen Stills • Transcribed by Jeff Perrin

Open C5 tuning
(low to high: C C C C G C)

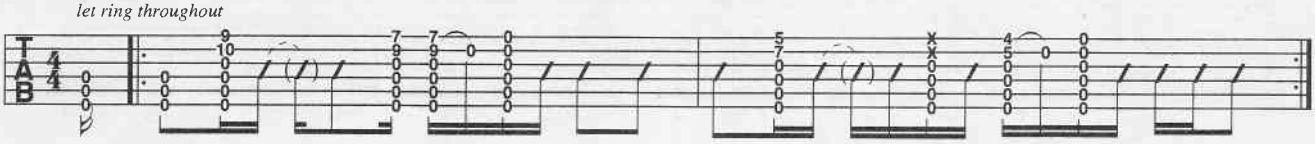


A **Intro** (0:00)

Moderately ♩ = 98

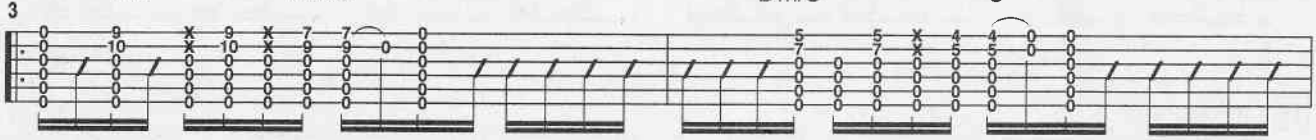
1. If you're down

F/E Em/C Dm/C G

Gtr. 1 (acous.)
let ring throughout

B **Verses** (0:10, 0:56, 2:09)

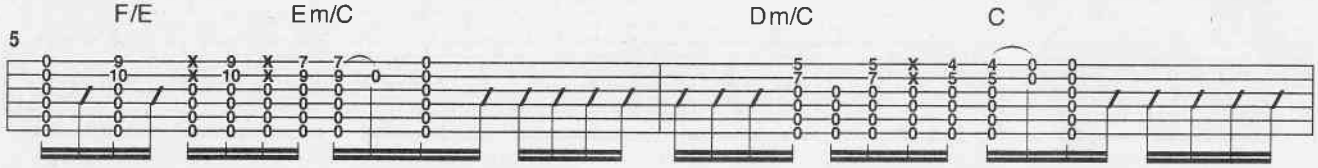
and confused and you don't remember
don't be sad don't sit
right into joy she's a girl

F/C Em/C Dm/C C

3

who you're talking to
crying over good times you had Concentration
and you're a boy There's a girl
Get it together

F/E Em/C Dm/C C

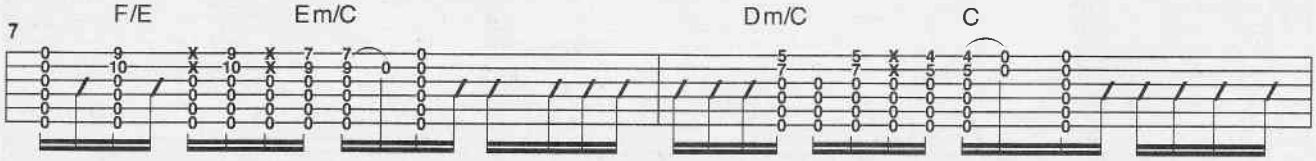
5



slips away 'cause your baby
right next to you And she's just
make it nice Ain't gonna

F/E Em/C Dm/C C

7



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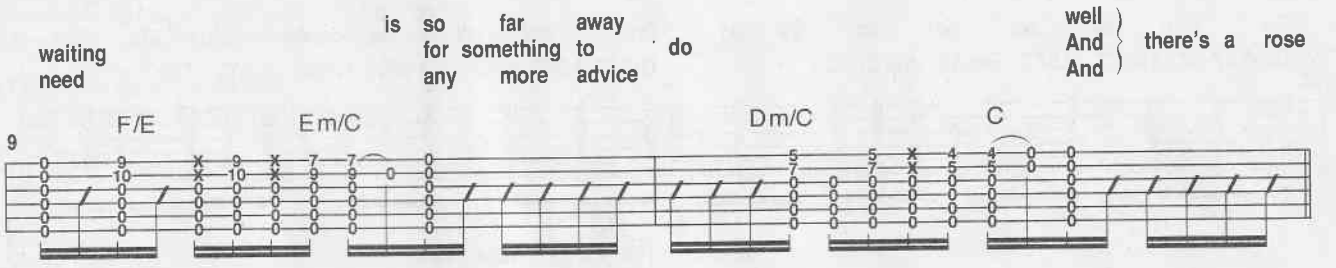
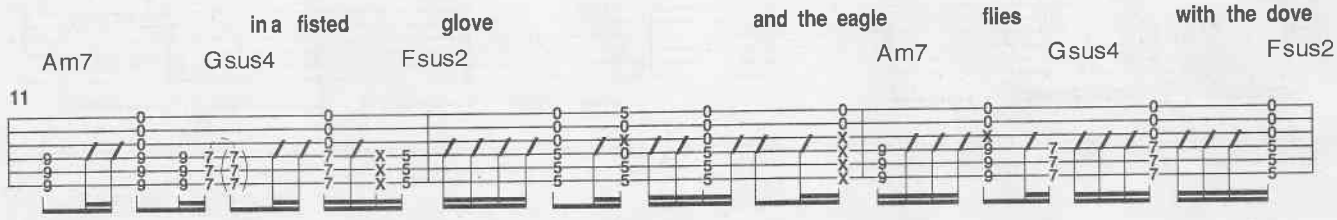
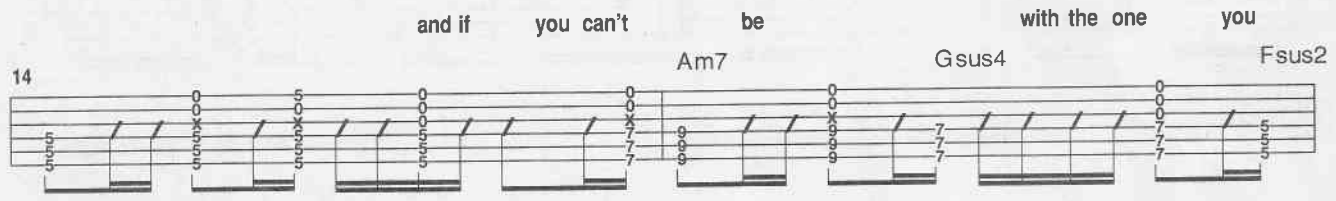
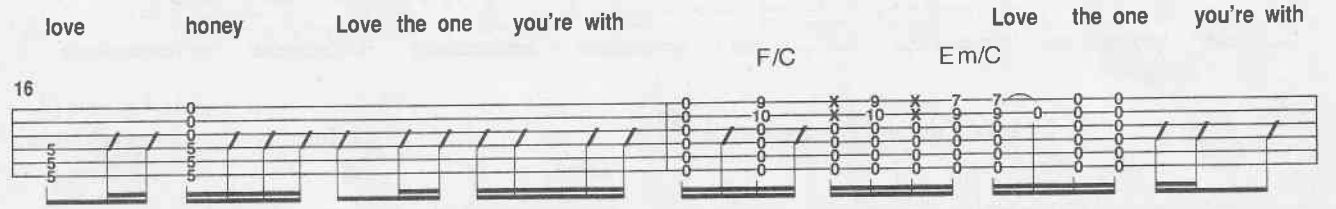
LOVE THE ONE YOU'RE WITH Stephen Stills



C **Chorus** (0:30, 1:14, 2:28)

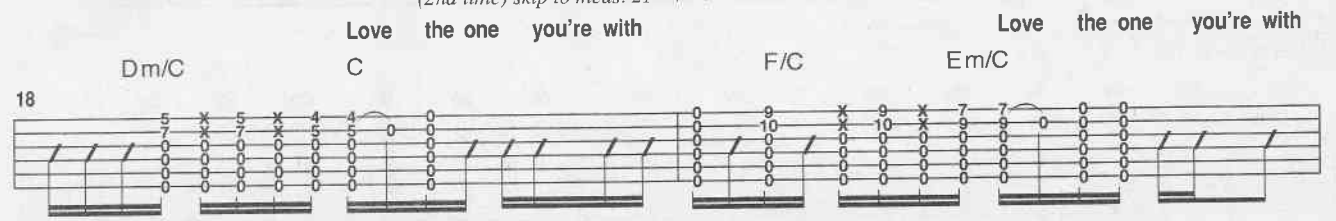






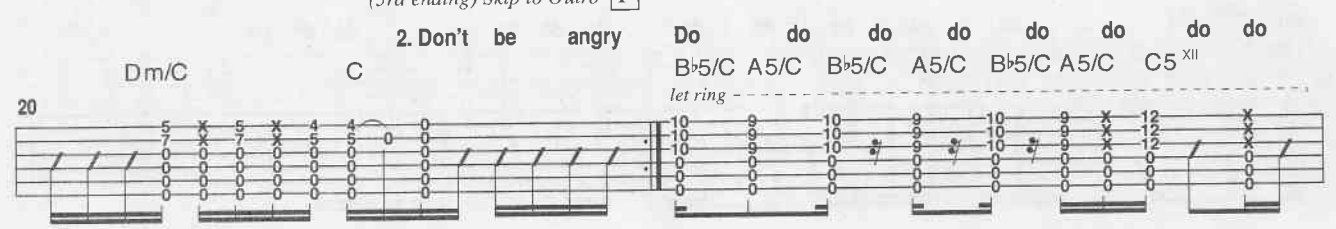
(2nd time) skip to meas. 21

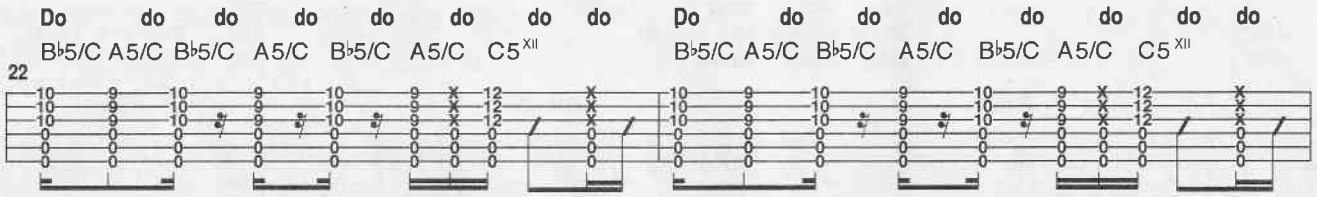
1., 3.



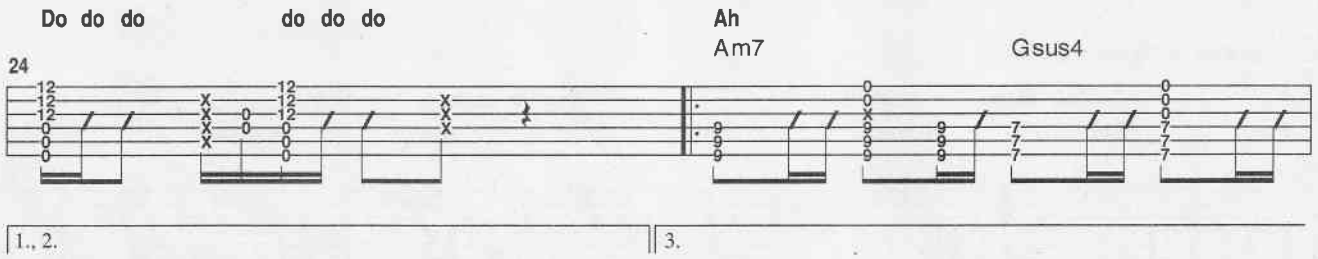
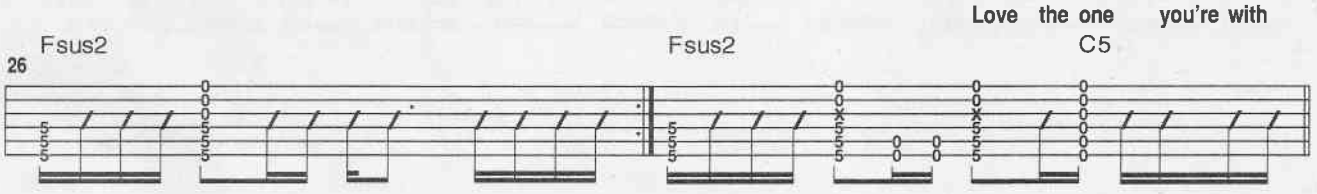
(1st ending) Go back to Verse **B**

(3rd ending) Skip to Outro **F**

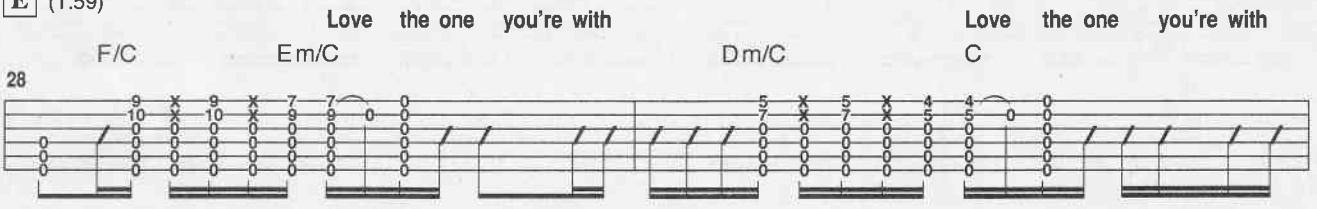
2.

LOVE THE ONE YOU'RE WITH Stephen Stills

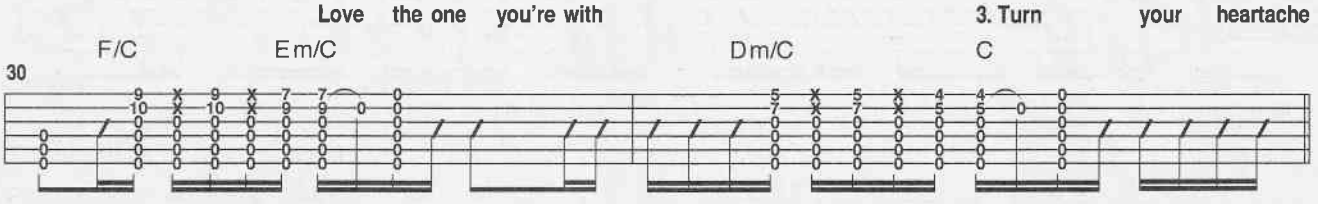


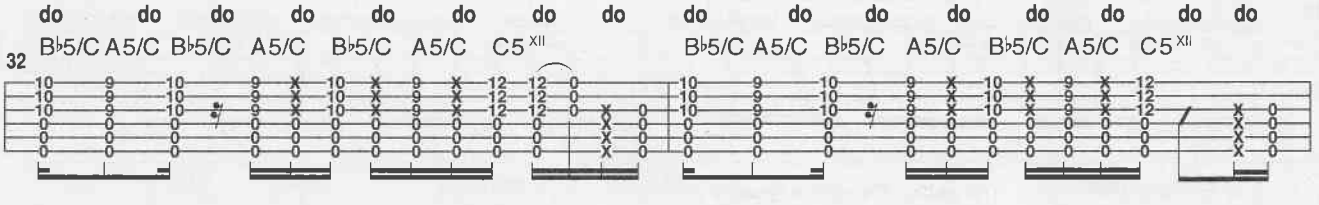
D **Organ Solo** (1:44)

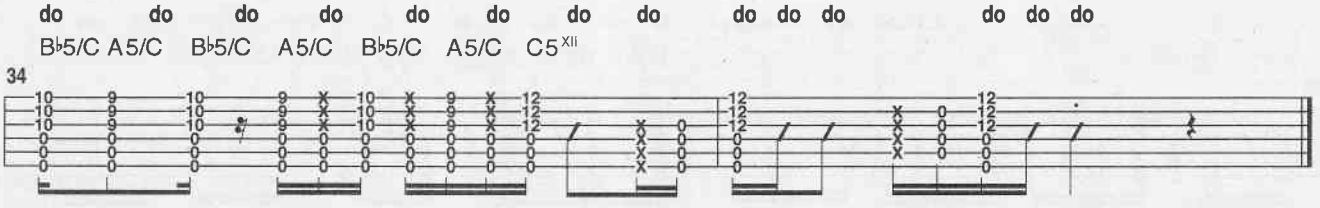


E (1:59)



Go back to Verse **B**

F **Outro** (2:12)

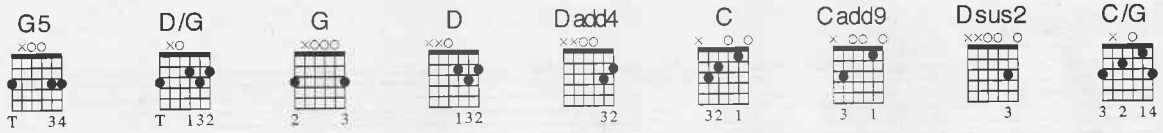




SQUEEZE BOX The Who

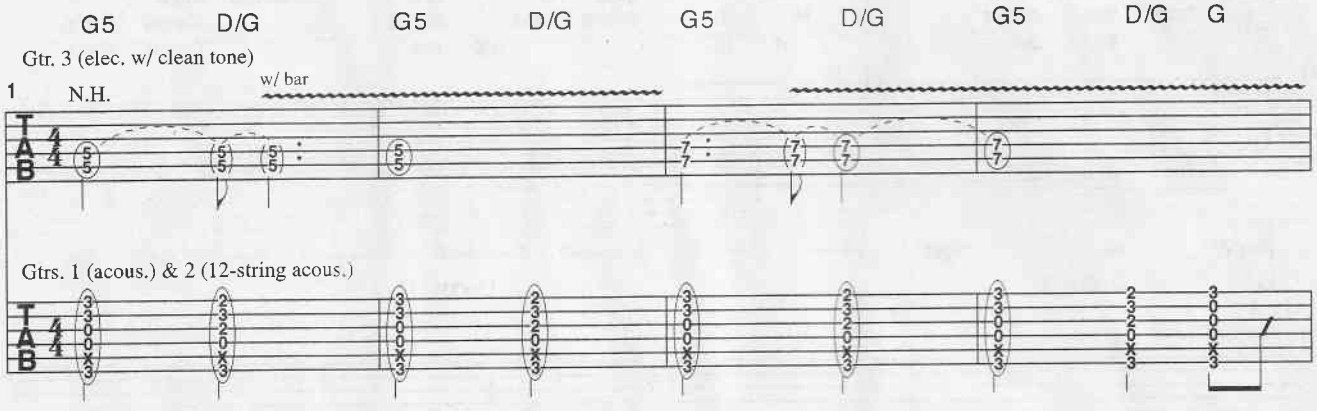
As heard on the MCA Recording *The Who by Numbers*
Words and Music by Peter Townshend • Transcribed by Jeff Perrin

Gtr. 3 in altered tuning
(low to high: C G C G B D).

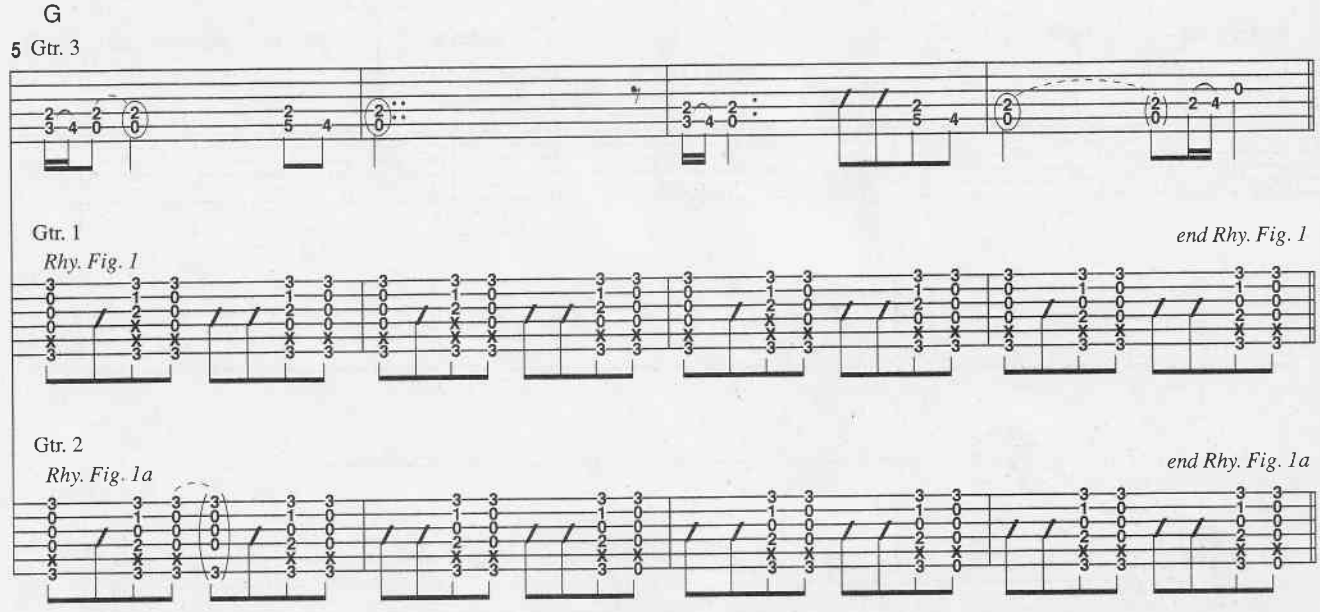


A Intro (0:00)

Moderately fast ♩ = 136



1. Mama's



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SQUEEZE BOX The Who

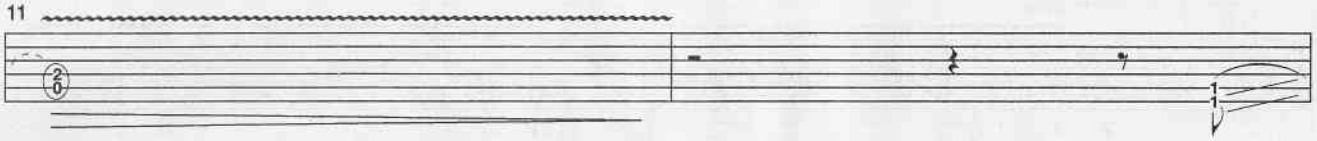
B **1st, 2nd and 4th Verses (0:15, 0:40, 2:15)**

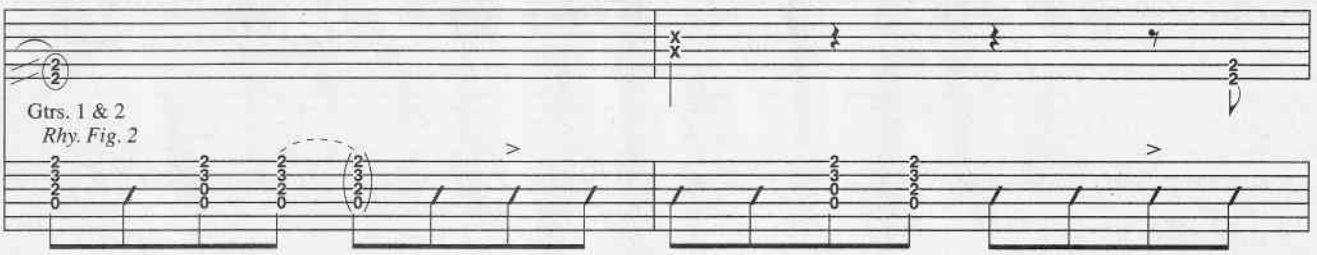
got a squeeze box she wears on her chest And when
kids don't eat and the dog can't sleep There's no escape
in and out and in and out and in

Gtr. 1 plays Rhy. Fig. 1
Gtr. 2 plays Rhy. Fig. 1a
Gtr. 3 substitutes Rhy. Fill 1 third time

9 Gtr. 3 w/ bar

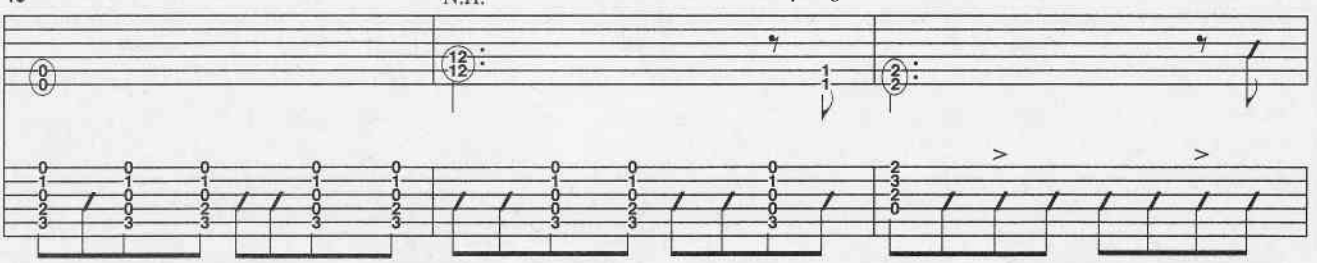
daddy comes home he never gets no rest 'Cause she's
from the music in the whole damn street 'Cause she's
and out and in and out 'Cause she's

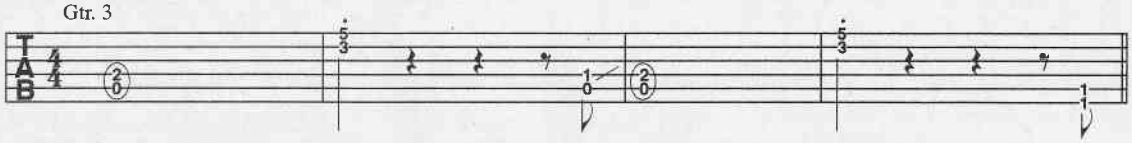
11

playin' all night and the
D Dadd4 D Dadd4 D

Gtr. 3
13 *Rhy. Fig. 2a*

Gtrs. 1 & 2
Rhy. Fig. 2

music's all right Mama's got a squeeze box Daddy
C Cadd9 C Cadd9 C Cadd9 C Cadd9 D

15 N.H. *end Rhy. Fig. 2a*



Rhy. Fill 1 (2:15)
Gtr. 3

SQUEEZE BOX The Who

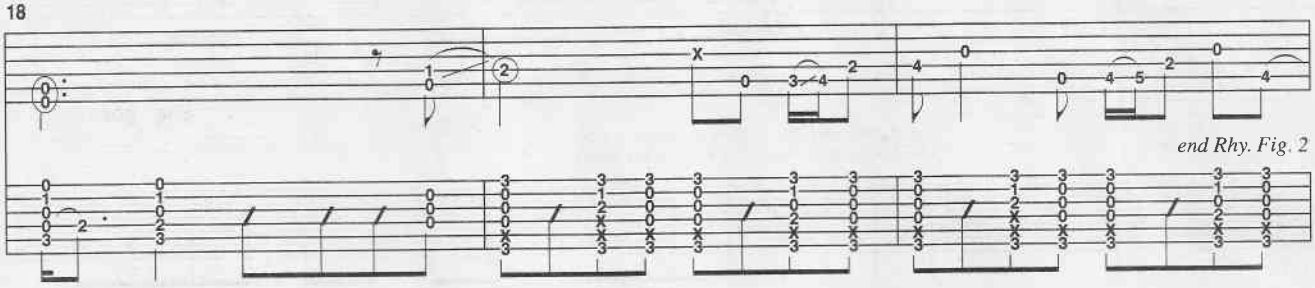
(2nd time) skip to meas. 23
(last time) skip to Outro **F**

1.

never sleeps at night

C G

18



end Rhy. Fig. 2

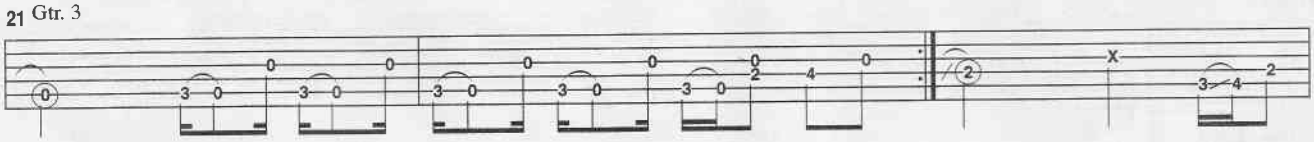
2.

2. Well the

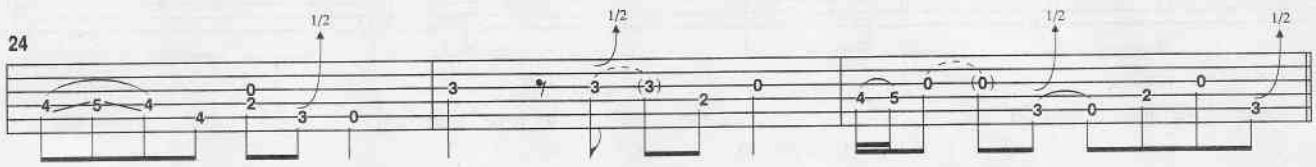
Gtr. 1 plays Rhy. Fig. 1 (first two meas. only)
Gtr. 2 plays Rhy. Fig. 1a (first two meas. only)

Gtr. 1 plays Rhy. Fig. 1
Gtr. 2 plays Rhy. Fig. 1a

21 Gtr. 3

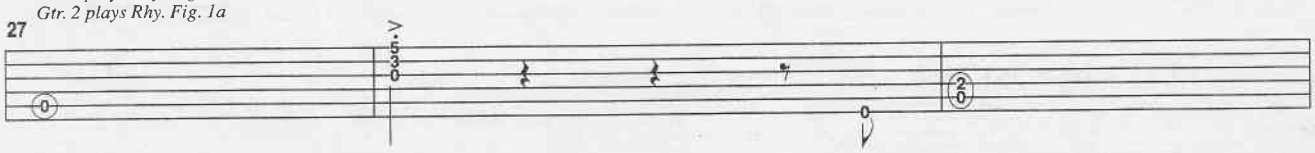


3. She goes

24

C **3rd Verse** (1:06)

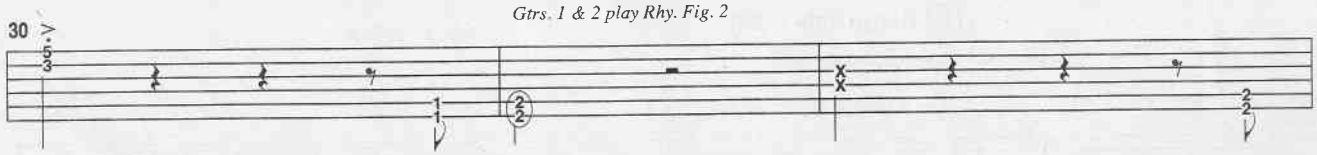
in and out and in and out and in and out and in

Gtr. 1 plays Rhy. Fig. 1
Gtr. 2 plays Rhy. Fig. 1a

27

and out She's playing all night and the

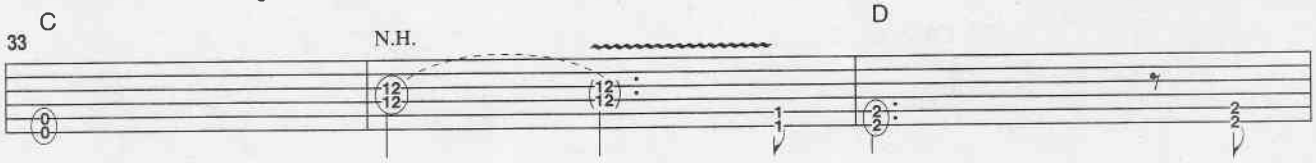
D

Gtrs. 1 & 2 play Rhy. Fig. 2

30

music's all right Mama's got a squeeze box Daddy

C D

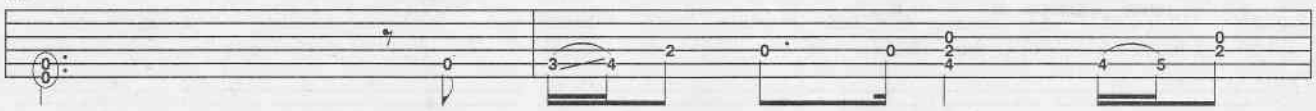
33 N.H.



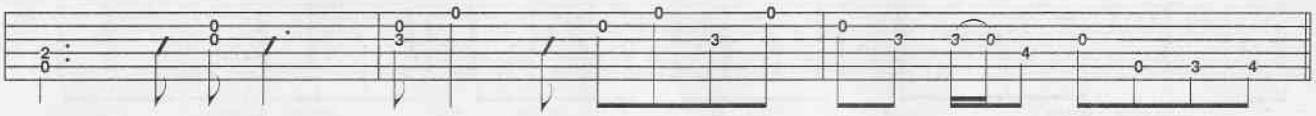
SQUEEZE BOX The Who

never sleeps at night

C G

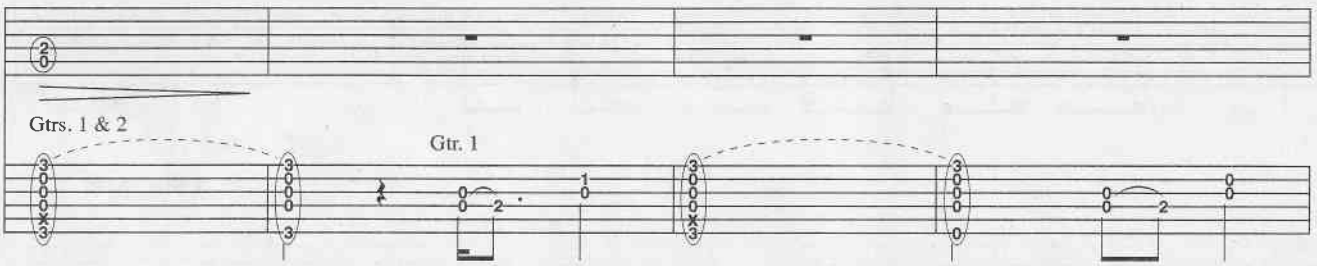
36

She goes

Gtr. 1 plays Rhy. Fig. 1 (first two meas. only)
Gtr. 2 plays Rhy. Fig. 1a (first two meas. only)

38

D Bridge (1:31)

squeeze me Come on and squeeze me Come on and

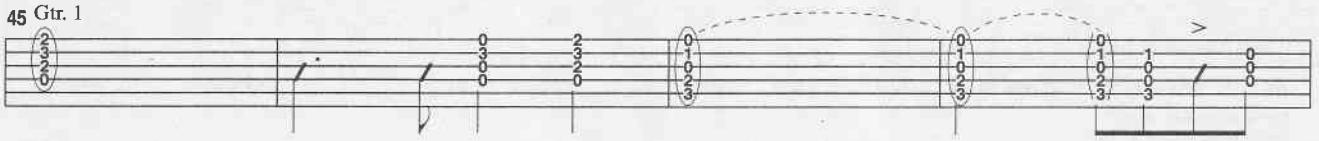
41 Gtr. 3



tease me like you do I'm so in love with you Mama's

D Dsus2 D C Csus2

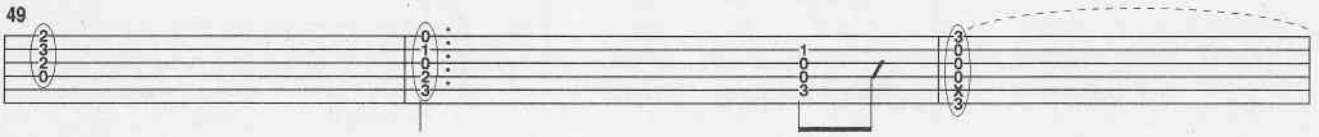
45 Gtr. 1



got a squeeze box Daddy never sleeps at night

D C Csus2 G

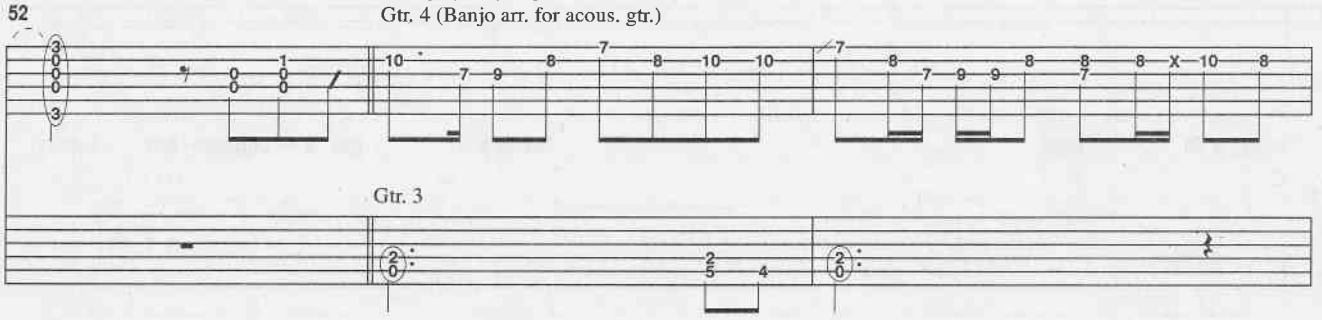
49

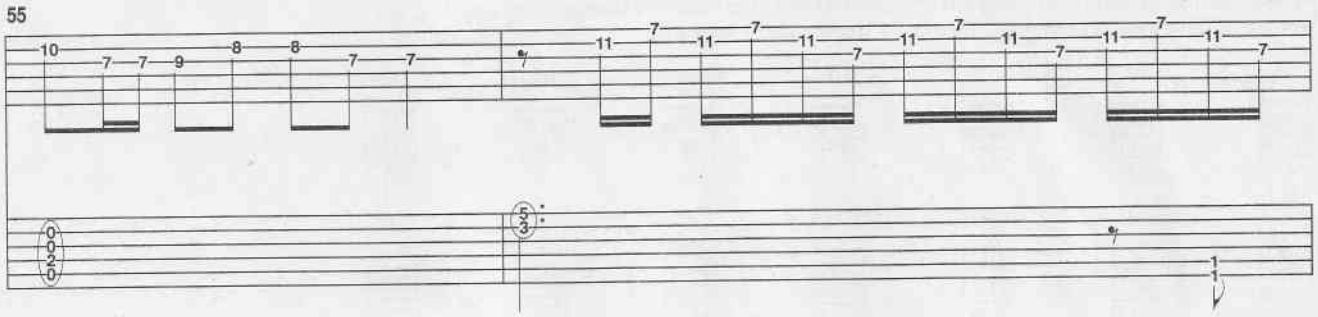


E Banjo Solo (1:54)

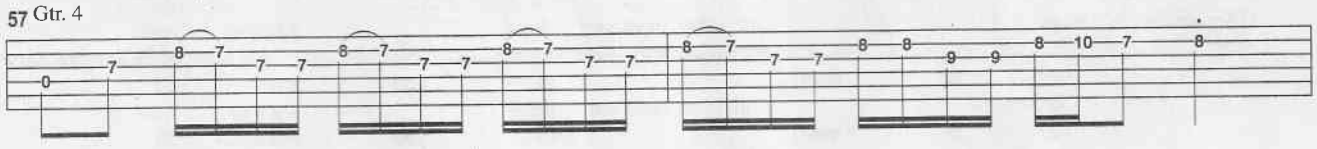
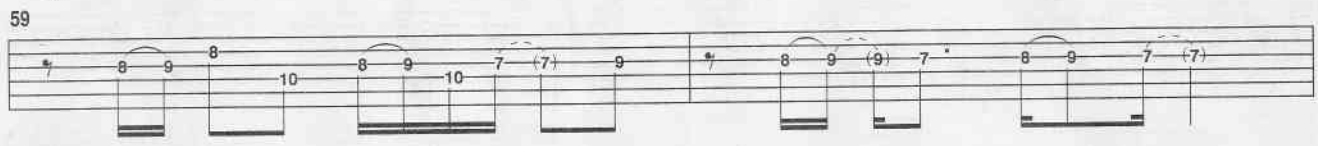
Gtr. 1 plays Rhy. Fig. 1
Gtr. 2 plays Rhy. Fig. 1a
Gtr. 4 (Banjo arr. for acous. gtr.)

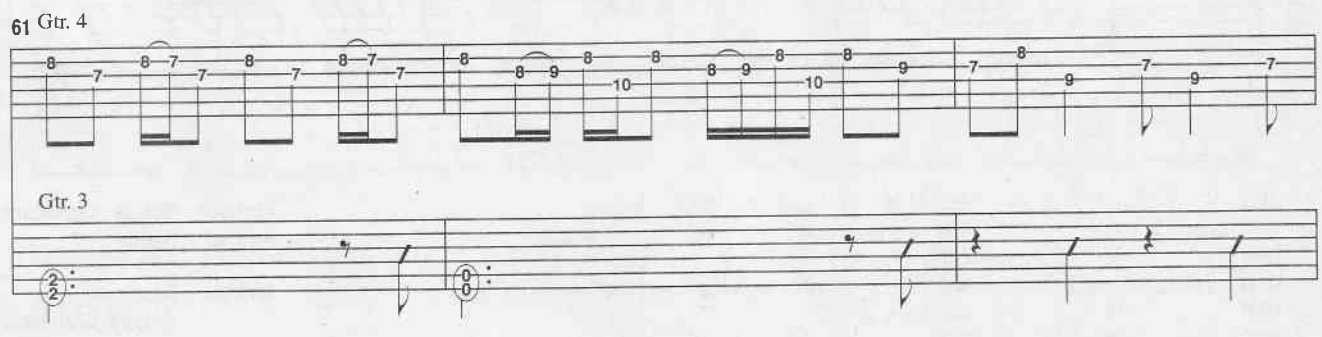
52





D

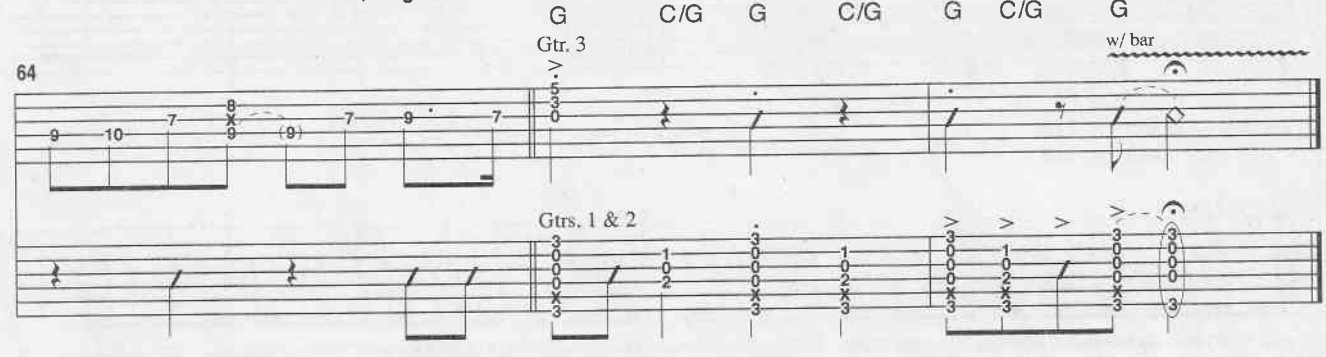
Gtrs. 1 & 2 play Rhy. Fig. 2
Gtr. 3 plays Rhy. Fig. 2a

G

D C G



go back to Verse B **F Outro** (2:23)

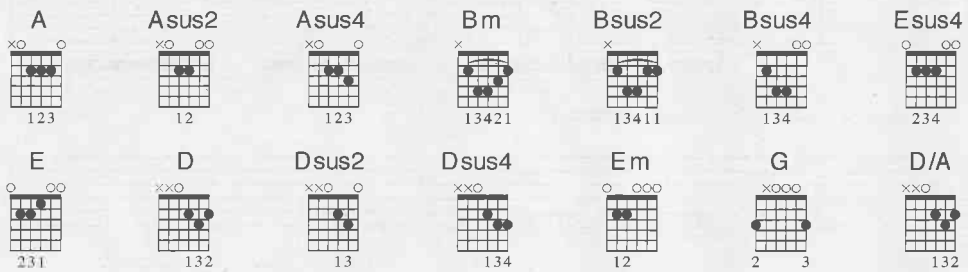
4. She goes

G C/G G C/G G C/G G



HAPPY XMAS (WAR IS OVER) John Lennon

As heard on the Capitol EMI Recording *Working Class Hero - The Definitive Lennon*
Words and Music by John Lennon and Yoko Ono • Transcribed by Jeff Perrin

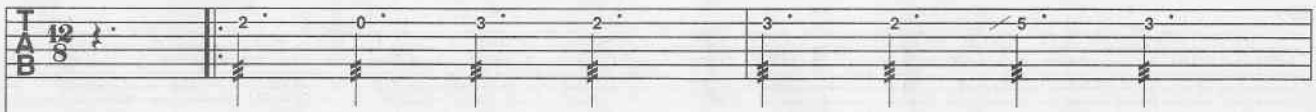


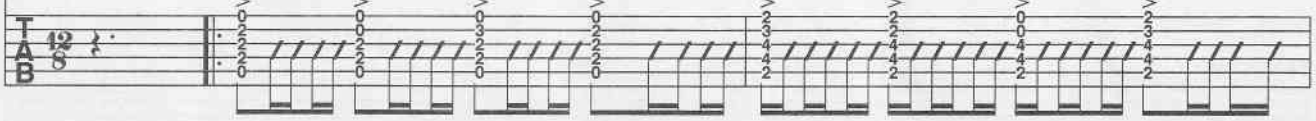
A **Verses** (0:00, 1:03, 2:02, 3:02)

1. So this is Christmas			and what have you	done		Another	year
			for weak and for	strong		for	rich and the poor
(war	is	over)		(if	you	want	it)
Christmas			and what have we	done		another	year
(war	is	over)		(if	you	want	it)
war	is	over		if	you	want	it
A	Asus2	Asus4	A	Bm	Bsus2	Bsus4	Bm

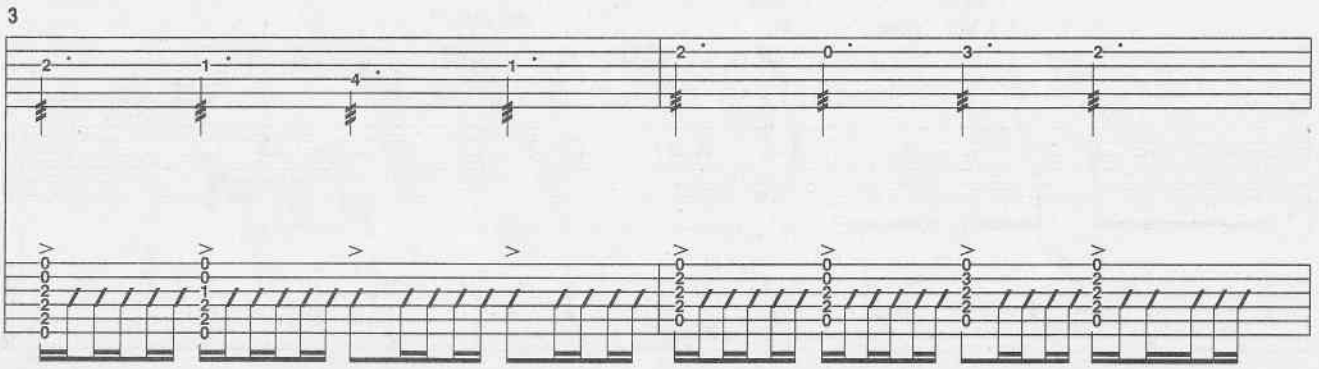
Gtrs. 1 & 2 fade out fourth time

Gtr. 2 (acous.)



Gtr. 1 (acous.)
let ring throughout

over		and a	new one	just	begun		And so	this is Christmas
ones		The world	is	so	wrong		And so	happy
(war	is	over)			(Ah)			
over		and a	new one	just	begun		And so	happy
(war	is	over)			(Ah)			(Happy Christmas)
war	is	over			Ah			
Esus4	E				A	Asus2	Asus4	A

3



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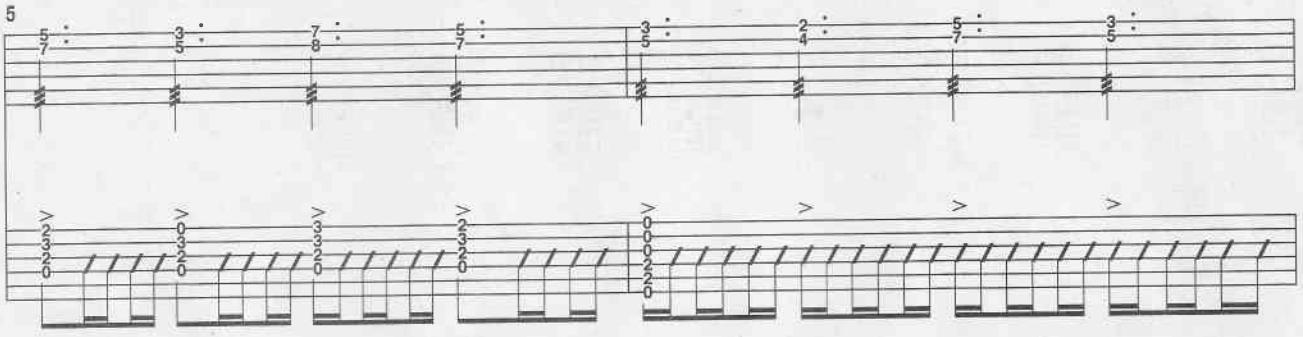
HAPPY XMAS (WAR IS OVER) John Lennon

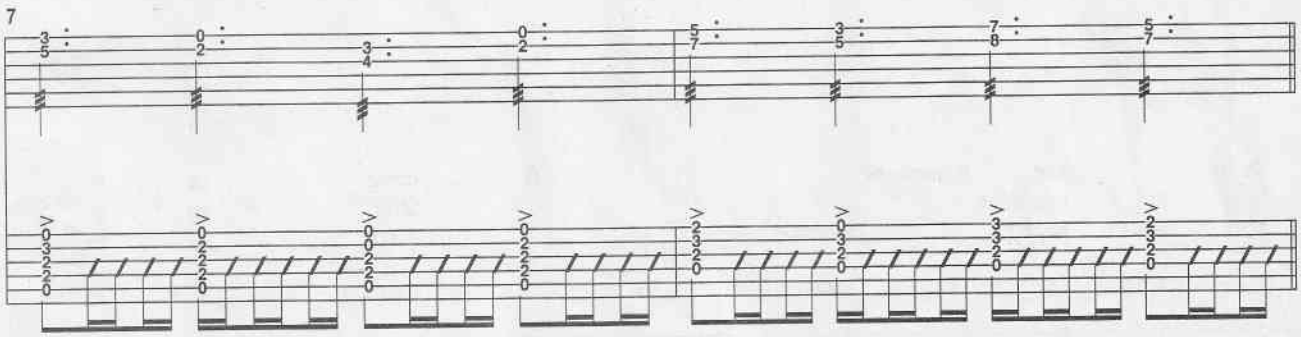
Christmas (war is over) I hope you have fun the near and the dear
for black and for white for yellow and
Christmas we hope you have (if you want it) the near and the dear
(war is over) fun
(war is over) (if you want it)

D Dsus2 Dsus4 D Em



one the old and the young
red ones Let's stop all the fight A very merry
(war is over) (Ah)
one the old and the young
(war is over) (Ah)

Asus2 A Asus2 A D Dsus2 Dsus4 D

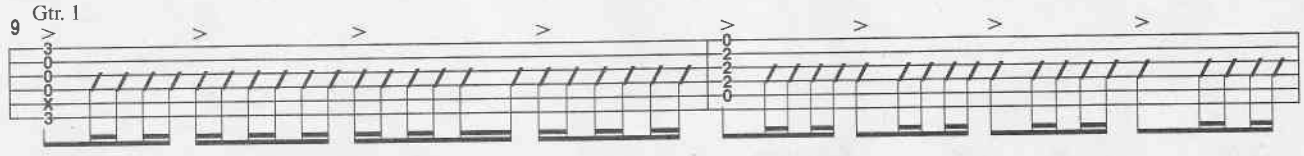


B Chorus (0:43, 1:42, 2:42)

Christmas and a happy New Year Let's hope it's a

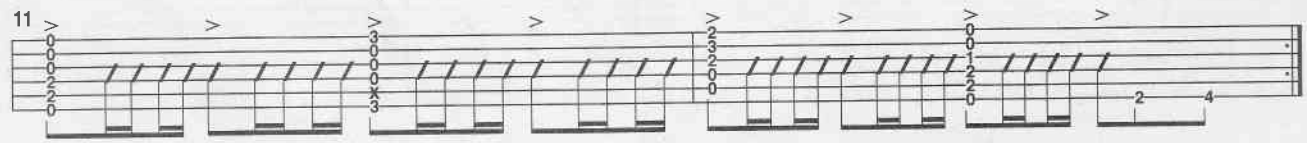
G A

Gtr. 1



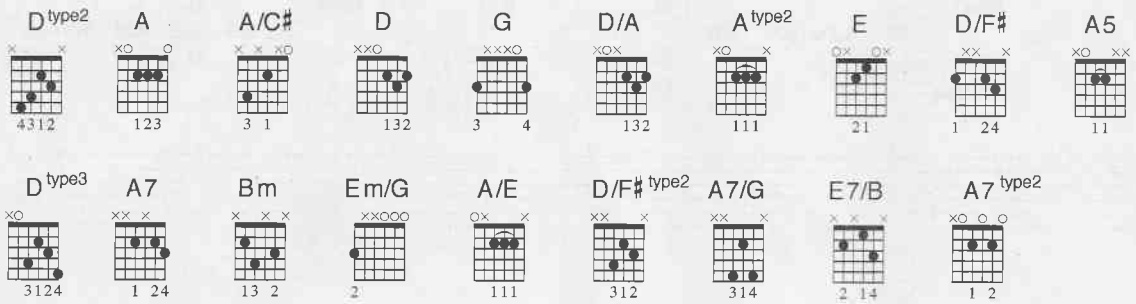
good one without any fear 2. And so this is Christmas
3. And so this is

Em G D/A E *(play 4 times)*

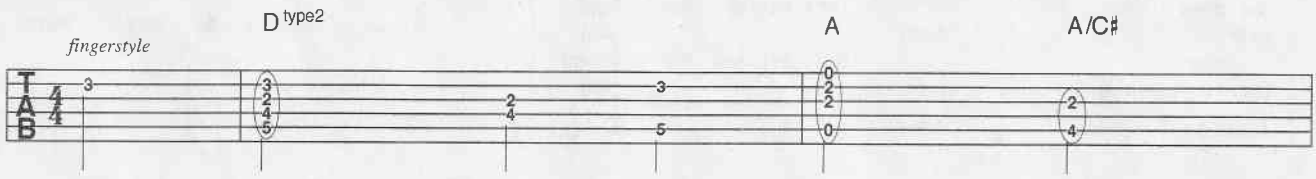


O COME, ALL YE FAITHFUL Traditional

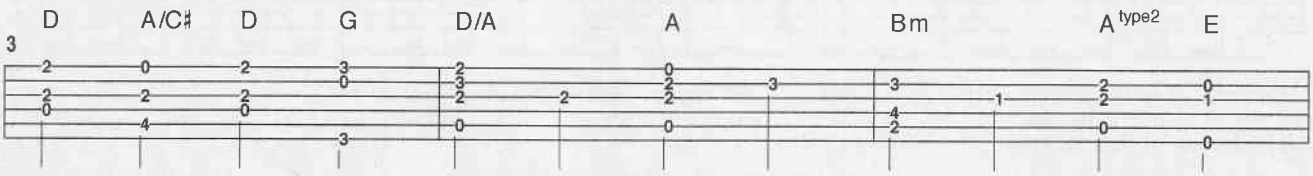
Arranged by Jimmy Brown



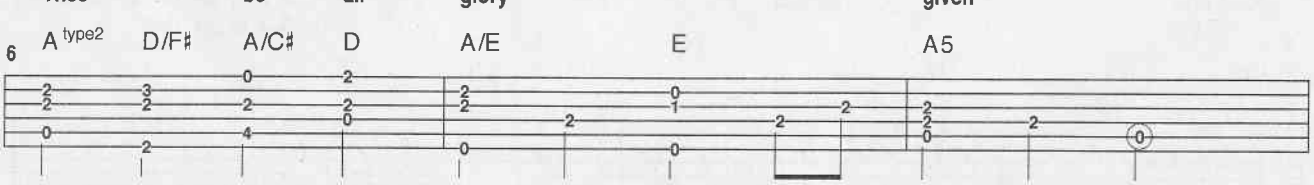
1. O come all ye faithful
2. Sing choirs of angels
3. Yea Lord we greet Thee



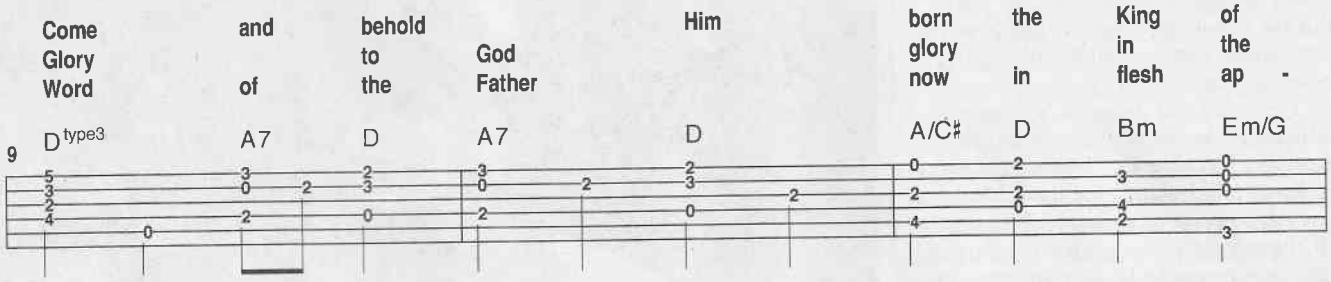
Joyful and triumphant O come ye o
Sing in exaltation come Sing all ye
born this happy morning Jesus to

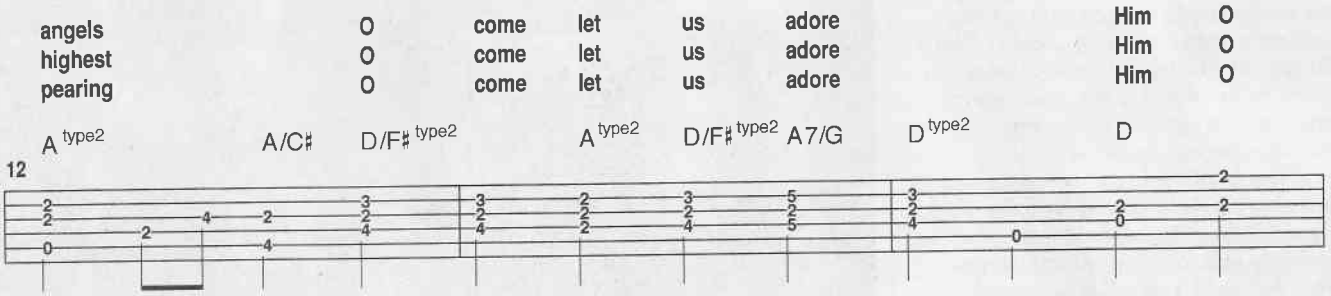
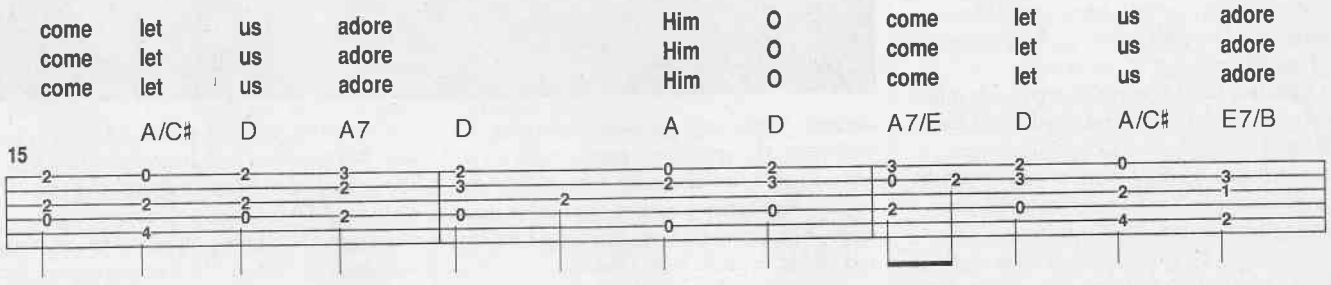


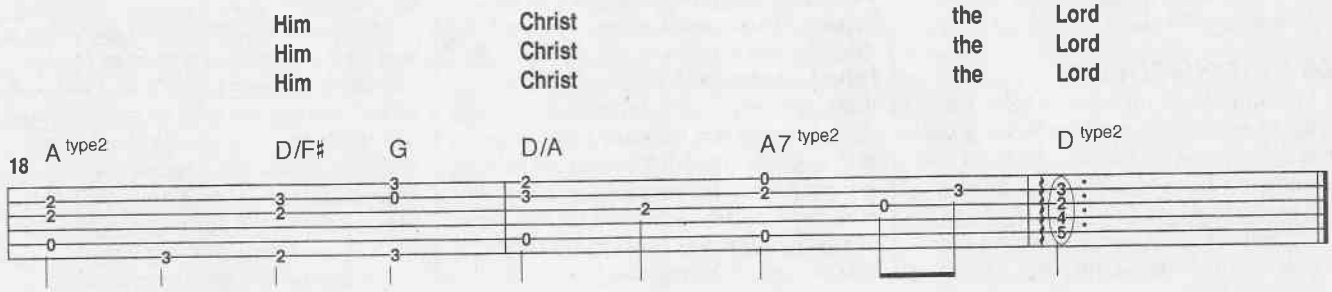
come ye to Bethlehem
citizens of heaven above
Thee be all glory given



O COME, ALL YE FAITHFUL Traditional




angels O come let us adore Him O
highest O come let us adore Him O
pearing O come let us adore Him O
12
A type2 A/C♯ D/F♯ type2 A type2 D/F♯ type2 A7/G D type2 D

come let us adore Him O come let us adore
come let us adore Him O come let us adore
come let us adore Him O come let us adore
15
A/C♯ D A7 D A D A7/E D A/C♯ E7/B



mine," he says. "I realized at some point that the important thing isn't just how you write songs, but your subject matter, your point of view."

The music that did speak to him as a teenager in the Fifties was rock and roll—especially Elvis Presley. "When I got into rock and roll, I didn't even think I had any other option or alternative," he says. "It showed me where my future was, just like some people know they are going to be doctors or lawyers or shortstop for the New York Yankees."

He became a student of what he heard. "Chuck Berry wrote amazing songs that spun words together in a remarkably complex way," he says. "Buddy Holly's songs were much more simplified, but what I got out of Buddy was that you can take influences from anywhere. Like his 'That'll Be the Day.' I read somewhere that it was a line he heard in a movie, and I started realizing you can take things from everyday life that you hear people say.

"That I still find true. You can go anywhere in daily life and have your ears open and hear something, either something someone says to you or something you hear across the room. If it has resonance, you can use it in a song."

After rock took on a blander tone in the late Fifties, Dylan looked for new inspiration. He began listening to the Kingston Trio, who helped popularize folk music with polished versions of "Tom Dooley" and "A Worried Man." Most folk purists felt the group was more "pop" than authentic, but Dylan, new to folk, responded to the messages in the songs.

He worked his way through such other folk heroes as Odetta and Leadbelly before fixating on Guthrie. Trading his electric guitar for an acoustic one, he spent months in Minneapolis, performing in clubs, preparing himself for the trip east.

Going to New York rather than rival music center Los Angeles was a given, he says, "because everything I knew came out of New York. I listened to the Yankees games on the radio, and the Giants and the Dodgers. All the radio programs, like 'The Fat Man,' the NBC chimes—would be from New York. So were all the record companies. It seemed like New York was the capital of the world."

DEVOURING POETRY

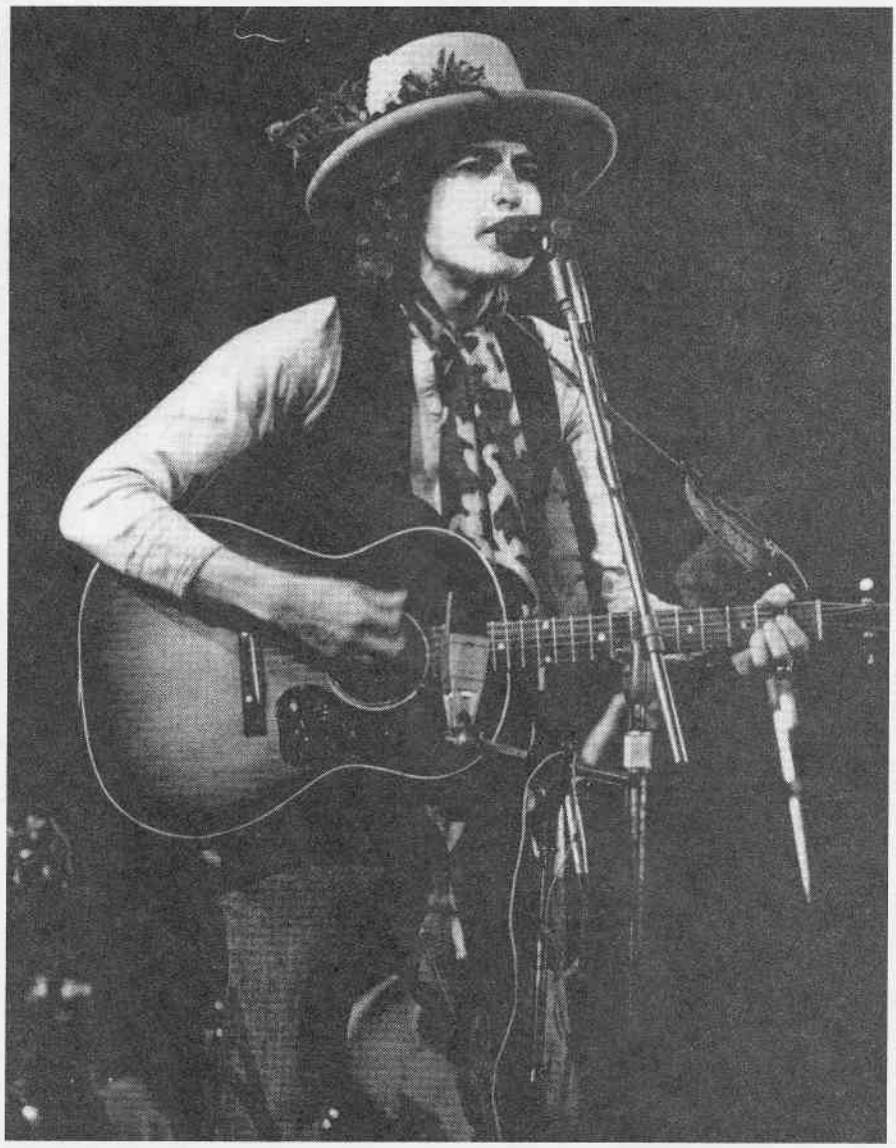
Dylan pursued his muse in New York with an appetite for anything he felt would help him improve his craft, whether it was learning old blues and folk songs or soaking up literature.

"I had read a lot of poetry by the time I wrote a lot of those early songs," he volunteers. "I was into the hard-core poets. I read them the way some people read Stephen King. I had also seen a lot of it growing up. Poe's stuff knocked me out in more ways than I could name. Byron and Keats and all those guys. John Donne.

"Byron's stuff goes on and on and on and you don't know half the things he's talking about or half the people he's addressing. But you could appreciate the language."

He found himself side by side with the Beat poets. "The idea that poetry was spoken in the streets and spoken publicly, you couldn't help but be excited by that," he says. "There would always be a poet in the clubs and you'd hear the rhymes, and [Allen] Ginsberg and [Gregory] Corso—those guys were highly influential."

Dylan once said he wrote songs so fast in the '60s that he didn't want to go to sleep at night because he was afraid he might miss one. Similarly, he soaked up influences so rapidly that it was hard to turn off the light at night. Why not read more?



JOHN ROWLANDS/ZUMA PRESS

"Someone gave me a book of Francois Villon poems and he was writing about hard-core street stuff and making it rhyme," Dylan says, still conveying the excitement of tapping into inspiration from 15th century France. "It was pretty staggering, and it made you wonder why you couldn't do the same thing in a song.

"I'd see Villon talking about visiting a prostitute and I would turn it around. I won't visit a prostitute, I'll talk about rescuing a prostitute. Again, it's turning stuff on its head, like 'vice is salvation and virtue will lead to ruin.' "

When you hear Dylan still marveling at lines such as the one above from Machiavelli or Shakespeare's "fair is foul and foul is fair," you can see why he would pepper his own songs with phrases that forever ask us to question our assumptions—classic lines such as "There's no success like failure and failure's no success at all," from 1965's "Love Minus Zero/No Limit."

As always, he's quick to give credit

to the tradition. "I didn't invent this, you know," he stresses. "Robert Johnson would sing some song and out of nowhere there would be some kind of Confucius saying that would make you go, 'Wow, where did that come from?' It's important to always turn things around in some fashion."

EXPLORING HIS THEMES

Some writers sit down every day for two or three hours, at least, to write, whether they are in the mood or not. Others wait for inspiration. Dylan scoffs at the discipline of daily writing.

"Oh, I'm not that serious a songwriter," he says, a smile on his lips. "Songs don't just come to me. They'll usually brew for a while, and you'll learn that it's important to keep the pieces until they are completely formed and glued together."

He sometimes writes on a typewriter but usually picks up a pen because he says he can write faster than he can type. "I don't spend a lot of time going over songs," Dylan says. "I'll sometimes make changes, but the early songs, for instance, were mostly all first drafts."

He doesn't insist that his rhymes be perfect. "What I do that a lot of other writers don't do is take a concept and line I really want to get into a song and if I can't figure out for the life of me how to simplify it, I'll just take it all—lock, stock and barrel—and figure out how to sing it so it fits the rhyming scheme. I would prefer to do that rather than bust it down or lose it because I can't rhyme it."

Themes, he says, have never been a problem. When he started out, the Korean War had just ended. "That was a heavy cloud over everyone's head," he says. "The communist thing was still big, and the civil rights movement was coming on. So there was lots to write about.

"But I never set out to write politics. I didn't want to be a political moralist. There were people who just did that. Phil Ochs focused on political things, but there are many sides to us, and I wanted to follow them all. We can feel very generous one day and very selfish the next hour."

Dylan found subject matter in newspapers. He points to 1964's "The Lonesome Death of Hattie Carroll," the story of a wealthy Baltimore man who was given only a six-month sentence for killing a maid with a cane. "I just let the story tell itself in that song," he says. "Who wouldn't be offended by some guy beating an old woman to death and just getting a slap on the wrist?"

Other times, he was reacting to his own anxieties. "A Hard Rain's A-Gonna Fall" helped define his place in pop with an apocalyptic tale of a society being torn apart on many levels.

The song has captured the imagination of listeners for generations, and like most of Dylan's songs, it has lyrics rich and poetic enough to defy age. Dylan scholars have often said the song was inspired by the Cuban missile crisis.

"All I remember about the missile crisis is there were bulletins coming across on the radio, people listening in bars and cafes, and the scariest thing was that cities, like Houston and Atlanta, would have to be evacuated. That was pretty heavy.

"Someone pointed out it was written before the missile crisis, but it doesn't really matter where a song comes from. It just matters where it takes you."

HIS CONSTANT CHANGES

Dylan's career path hasn't been smooth. During an unprecedented creative spree that resulted in three landmark albums—*Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*—being released in 15 months, Dylan reconnected with the rock and roll of his youth. Impressed by the energy he felt in the Beatles and desiring to speak in the musical language of his generation, he declared his independence from folk by going electric at the Newport Folk Festival in 1965.

His music soon became a new standard of rock achievement, influencing not only his contemporaries, including the Beatles, but almost everyone to follow.

The pressure on him was soon so intense that he went underground for a while in 1966, not fully resuming his career until the mid-Seventies when he did a celebrated tour with the Band and then recorded one of his most hailed albums, *Blood on the Tracks*. By the end of the decade, he confused some old fans by turning to brimstone gospel music.

There were gems throughout the Seventies and Eighties, but Dylan seemed for much of the Nineties to be tired of songwriting, or, maybe, just tired of always being measured against the standards he set in the Sixties.

In the early Nineties he seemed to find comfort only in the rhythm of the road, losing himself in the troubadour tradition, not even wanting to talk about songwriting or his future. "Maybe I've written enough songs," he said then. "Maybe it's someone else's turn."

Somehow, however, all those shows reignited the songwriting spark—as demonstrated in his Grammy-winning *Time Out of Mind* album in 1997; the bittersweet song from the movie "Wonder Boys," "Things Have Changed," that won an Oscar in 2001 for best original song; and his heralded 2001 album, *Love and Theft*.

REFIGURING THE MELODIES

Which comes first, the words or the music? Dylan leans over and picks up an acoustic guitar.

"Well, you have to understand that I'm not a melodist," he says. "My songs are either based on old Protestant hymns or Carter Family songs or variations of the blues form.

"What happens is, I'll take a song I know and simply start playing it in my head. That's the way I meditate. A lot of people will look at a crack on the wall and meditate, or count sheep or angels or money or something, and it's a proven fact that it'll help them relax. I don't meditate on any of that stuff. I meditate on a song.

"I'll be playing Bob Nolan's 'Tumbling Tumbleweeds,' for instance, in my head constantly—while I'm driving a car or talking to a person or sitting around or whatever. People will think they are talking to me and I'm talking back, but I'm not. I'm listening to the song in my head. At a certain point, some of the words will change and I'll start writing a song."

He's slowly strumming the guitar, but it's hard to pick out the tune. "I wrote 'Blowin' in the Wind' in ten minutes, just put words to an old spiritual, probably something I learned from Carter Family records. That's the folk music tradition. You use what's been handed down. 'The Times They Are A-Changin' is probably from an old Scottish folk song."

As he keeps playing, the song starts sounding vaguely familiar. I want to know about "Subterranean Homesick Blues," one of his most radical songs. The 1965 number fused folk and blues in a way that made everyone who heard it listen to it over and over. John Lennon once said the song was so captivating on every level that it made him wonder how he could ever compete with it.

The lyrics, again, were about a society in revolution, a tale of drugs and misuse of authority and trying to figure out everything when little seemed to make sense.

The music too reflected the paranoia of the time—roaring out of the speakers at the time with a cannonball force. Where did that come from?

Without pause, Dylan says, almost with a wink, that the inspiration dates to his teens. "It's from Chuck Berry, a bit of 'Too Much Monkey Business' and some of the scat songs of the Forties."

As the music from the guitar gets louder, you realize Dylan is playing one of the most famous songs of the 20th century, Irving Berlin's "Blue Skies."

You look into his eyes for a sign.

Is he writing a new song as we speak?

"No," he says with a smile. "I'm just showing you what I do." ■

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have an exclusive on that."

As a young man in the late Fifties and early Sixties, Stills did some rambling all over the South. It was during these wanderings that he first became interested in the modal tunings that would later become a key element of his own acoustic guitar style. "Some of those tunings come from playing banjo and dulcimer," he says. "Down South I also learned open D [D A D F# A D] and open A [E A E A C# E], both of which are popular in blues and country."

Stills's travels led him to miss out on the huge wave of Beatlemania that engulfed the U.S. in '63 and '64. "I was in Latin America," he says. "So I had to catch up with all that when I got back to the States. And by then Dylan had exploded on the scene.

After "kicking around New Orleans' French Quarter for a while," Stills made his way to New York, the unofficial headquarters of the folk revolution. There he joined the Au Go Go Singers, a group patterned after clean-cut, sanitized acts like the New Christy Minstrels. Among its members was a singer and guitarist named Richie Furay. More than 40 years later, Stills cringes a bit as he remembers his time as an Au Go Go Singer.

"That was just my 'day job,' " he laughs. "My late nights were spent crawling the Greenwich Village folk clubs—I was positively 4th Street! There was the Four Winds Cafe, the Night Owl, the Rienze on Bleecker and around the corner was the Cellar Door, run by Fred Neil, the guy who wrote 'Everybody's Talkin'. Freddie had a huge influence on me."

It was while he was in New York that Stills began his lifelong love affair with Martin guitars: "I worked at Fretted Instruments [guitar shop] for a while when I was in the city, which is where I learned about scalloped bracing, and Martin's wonderful carbon fibre truss rods. After having so many guitars where I had to steam the neck to keep it from getting hopelessly bowed, that was a revelation."

It wasn't long before Stills acquired his first Martin, the herringbone D-28 that put such a distinctive stamp on recordings by the Buffalo Springfield. Assembled by Stills in late 1966, after he'd abandoned New York for sunny L.A., that band featured Furay, guitarist Neil Young, bassist Bruce Palmer and former Dillards drummer Dewey Martin. Signed in early 1967, the Springfield quickly became a pillar of the then-nascent folk rock movement. The band enjoyed a massive hit with Stills's "For What It's Worth," a song about the infamous Sunset Strip "youth riots" of 1966. Driven by Stills's standard-tuned D-28, the song featured a chorus—"Stop, hey, what's that sound / Everybody look what's goin' down"—that today evokes the spirit of that entire generation.

Summer of Love hipsters who checked out the Buffalo Springfield's two albums also discovered gems like the double-dropped D [D A D G B D] masterpiece "Bluebird," the first of many Stills compositions to feature a droning acoustic guitar part influenced by raga, an Indian melodic form then in vogue thanks to George Harrison's use of the sitar on Beatles albums.

Stills's unique acoustic guitar playing, a product of all these disparate influences—country, urban folk, folk rock, blues and raga—would prove to be a key component in the enormous success of his next venture: Crosby, Stills & Nash.

The three of them first hooked up and sang together in the summer of 1968, at Stills's house in the hip L.A. enclave of Laurel Canyon. Crosby was a former member of the Byrds, while Nash was an alumnus of British Invasion hitmakers the Hollies. The trio's distinctive vocal harmonizing and guitar interplay resonated deeply with the newly mainstreamed version of the Sixties counterculture that took shape in the years following the 1969 Woodstock festival—which, incidentally, was CSN's second gig ever.

"AFTER A WHILE, VERSE/CHORUS/ VERSE LOSES ITS CHARM. IF YOU STAY THERE ALL THE TIME, YOU'RE JUST WRITING JINGLES."

One of the songs that catapulted Crosby, Stills & Nash into the rock stratosphere was Stills's "Suite: Judy Blue Eyes," written about his girlfriend at the time, folksinger Judy Collins. Except for drummer Dallas Taylor, Stills was the sole instrumentalist on the track, as he handled guitar, bass and percussion. The heart of the arrangement is Stills's beautifully fluid strummed acoustic part, played with his trusty 1938 Martin D-45 tuned to E E E E B E. This tuning, says Stills, who would employ it on several of CSN's greatest hits, "was invented by the late Bruce Palmer of the Buffalo Springfield particularly to capture a raga vibe. He could smoke a big fatty and play that thing for hours. We lived at this house on the beach, and Bruce would just sit outside with that tuning and... drift away."

The raga-esque dimension of the tuning became even more evident on the Stills hit "Carry On," from the band's second album, *Déjà Vu*, recorded as Crosby, Stills, Nash & Young. "The song's solo section is bullshit raga," he laughs. "But hey, what the hell!"

For all his flippancy, Stills clearly loves that E E E E B E tuning, describing it as "elegant in its simplicity, with a myriad of possibilities." One musical advantage of the tuning is that it's harmonically neutral—nothing but roots and a fifth—which left plenty of tonal space for CSN's often-complex vocal harmonies. "Figuring out what the actual root is to some of Crosby's harmonies is like pulling teeth," says Stills. "I always gotta tell him, 'That note you're adding makes your five a nine or a six. Come on, dude.' "

Both "Suite: Judy Blue Eyes" and "Carry On" comprise numerous song fragments Stills had been playing with for some time. Stills revisited this cut-and-paste style of song structure on "Spanish Suite" from *Man Alive!*

"Yeah, those songs kind of careen around," he says. "I've always liked that. After a while, verse/chorus/verse loses its charm. If you stay there all the time, you're just writing jingles."

Crosby, Stills, Nash & Young disbanded (for the first time) shortly after *Déjà Vu*'s release in 1970. By the end of the year, Stills already had his own first solo album out. Simply called *Stephen Stills*, it featured the tunesmith's classic ode to philandering, "Love the One You're With." Stills played this song in yet another altered tuning, open C [*see transcription beginning on page 66*—GWA *Ed.*].

"Live, I actually have to sing 'Love the One You're With' in a different key," he says, "because when I tried it the original way it was awful. I have to be careful about changing the melody, though, because the crowd sings exactly what's on the record. If I change anything, they're like, 'You dumb shit, don't you know how the song goes?' So I guess some of this stuff is etched in stone."

The decades since the Seventies have seen a regular succession of Crosby, Stills, Nash & Young reunions, each greeted with much enthusiasm and blockbuster sales. Stills has also done well with his own solo albums—the last of which was *Stills Alone*—and recordings with his post CSNY band, Manassas. Now he's back with *Man Alive!*, and he couldn't be happier.

"I have to credit Graham Nash, Neil Young and especially Joe Vitale for making the album possible," says Stills. "I think we did a nice job. It feels great to get this music out to people." ■

doing at the time was playing in tunings I couldn't even name—"wrong" tunings, with, say, a whole step between two strings. I wrote using my ear only, and I ended up with really beautiful, clashing things—very John Fahey. In open tunings you can finger chords that have very thick clusters, and horns sound much better packed.

On this album, I was more focused on the songwriting. But I've been playing a solo acoustic set every night lately, and in those I still use open tunings. Actually, I'm in the process of transferring all the songs on this album to solo acoustic, and I'm having to put some of them in open tunings. These songs are really solid, so I'd like to be able to play them all on solo acoustic.

GWA Well, they say the mark of a good song is that it can sound good on acoustic.

ANASTASIO It is. And I had no idea of that until I started doing these radio spots where they're like, "Oh, bring your acoustic guitar and play some of these songs." I was so used to it being virtually impossible—it's really hard to do a song like [Phish's] "Stash" on solo acoustic; it just doesn't work. But the first time I had to do it for this album, it was so easy.

GWA Do you have particular open-tuning guitar heroes?

ANASTASIO I'm a huge Leo Kottke fan. [Phish bassist] Mike [Gordon] and I saw Leo together in 1984, and, actually, the first thing that grabbed me about him was his sense of humor. I was dying—it was like stand-up comedy. And his playing is just so inventive. My song "The Inlaw Josie Wales" is directly influenced by Kottke; I tried to enter that world to some degree. And I don't know how he does it, but when you see him live he has this really big, round tone, and his fingerpicking is incredible. He gets these rich rolling arpeggios with a super-thick attack. He knocks me out.

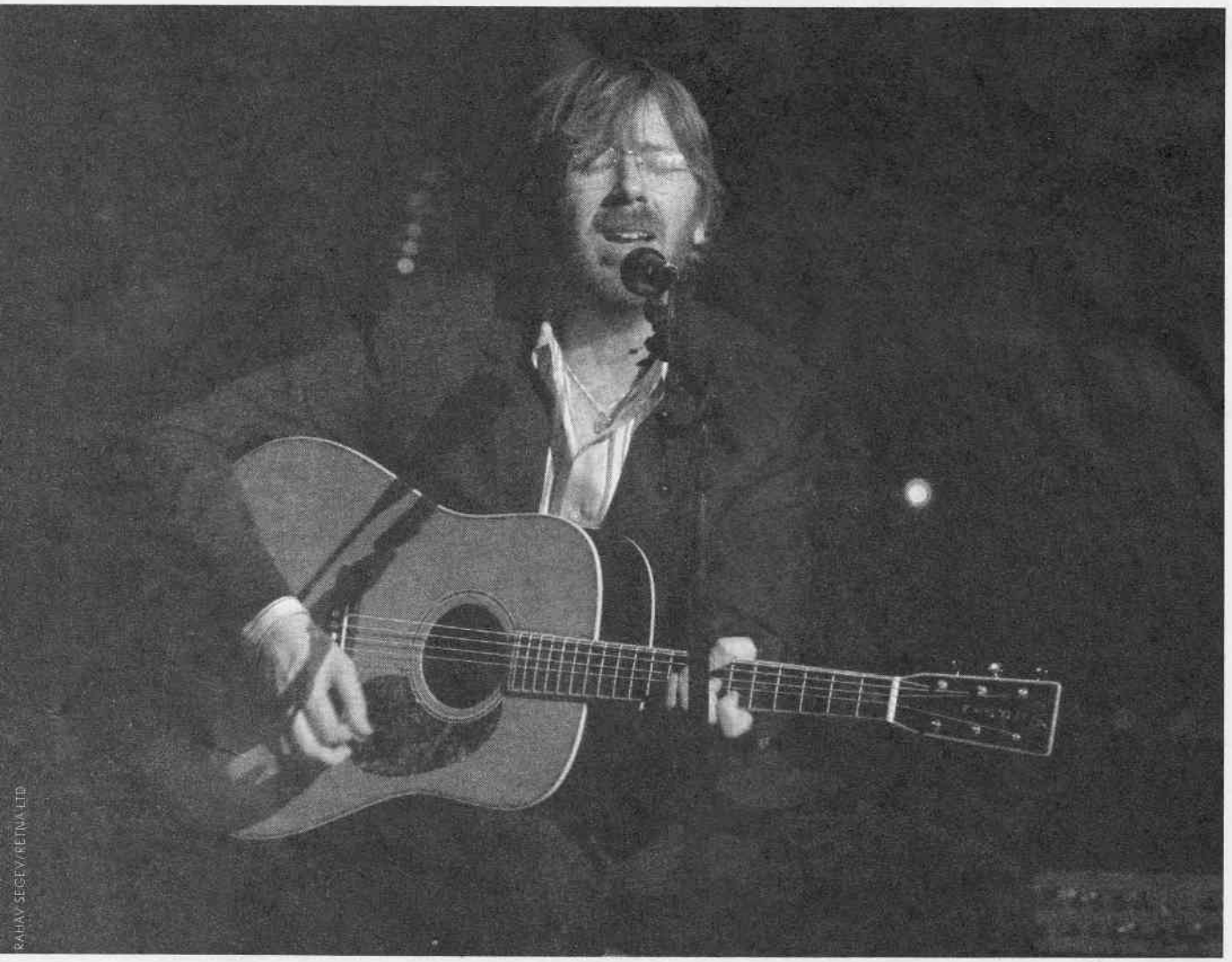
Of course, he stole my bass player. Ah, the question has finally been answered as to why Phish broke up: It was all Leo Kottke's fault! Seriously, though, it was a big deal for Mike when he and Leo started playing together, and I was excited for him.

GWA Now that the solo career is under way, and you're not looking back, where do you see yourself headed in the next couple of years?

ANASTASIO I want to develop this band and this material. I'm sticking with it, and my future right now is to not get spread too thin. Because over the last few years I've sort of been cursed by the whole "side project" thing—I haven't had enough time to get any one project fully where I wanted to get it. But this isn't a side project; this is the *only* project, and I'm going to see where it's going to go musically. It's very solid now. So I sort of want to... *slow down*. As opposed to coming through with Oysterhead, and then with a horn section, and then with another horn section, all in a row, I clearly in my mind want to play in Cincinnati—and, with the same band, come back to Cincinnati, and come back to Cincinnati.

GWA And Philadelphia, too?

ANASTASIO I want to play in Philadelphia, come back to Philadelphia.... ■



RAHAV SEGEV/RETNA LTD

lieu of being able to fingerpick fast, and this maelstrom of notes sounds good to me.

GWA What are your songs like when you bring them to the band?

TWEEDY I don't know how to write any way other than on the acoustic or on a typewriter. I try not to have anything in my head at the beginning, and then that becomes part of what's fun about my role as the person who brings raw material in to the band. Basically, I go for an emotion, a feeling, and then I figure out with the other guys the best way to get there. I think it's a lot easier to get there with my friends than to try to go in and act like I've got it all figured out.

GWA The art of the live concert isn't lost, but it's certainly endangered. Most big-venue shows you see nowadays are emasculated by in-ear monitors, video synchs and click tracks. How is it that Wilco didn't move a step or two in that direction when your recorded albums became more complex?

TWEEDY We tried ear monitors for six months, when we started touring on *Yankee Hotel Foxtrot*, because we weren't sure how to integrate the new technology onstage and use the samplers. Since then, we stopped using that stuff and started to figure out how to play a lot more passionately and more humanly. The whole point of a band is to learn to play as one, to sound like one instrument.

I think concerts and records started going south with the advent of large PA systems and monitor rigs, because at some point bands stopped hearing themselves in relation to each other, in context. They started making records where everything had to sound bigger and louder, and the drums had to sound like calfskins strung across the Grand Canyon. Until a certain point, most people making music started out knowing only what they sounded like by playing together in a room. Then later they got it in their heads that they needed to sound bigger than that. Led Zeppelin sounded the way those records sound when they were playing together in a room. It sounds huge because they're playing quiet.

GWA Even as Wilco has become more sonically complex, you've championed Woody Guthrie, who was among the simplest and most influential singer-songwriters in our culture's history.

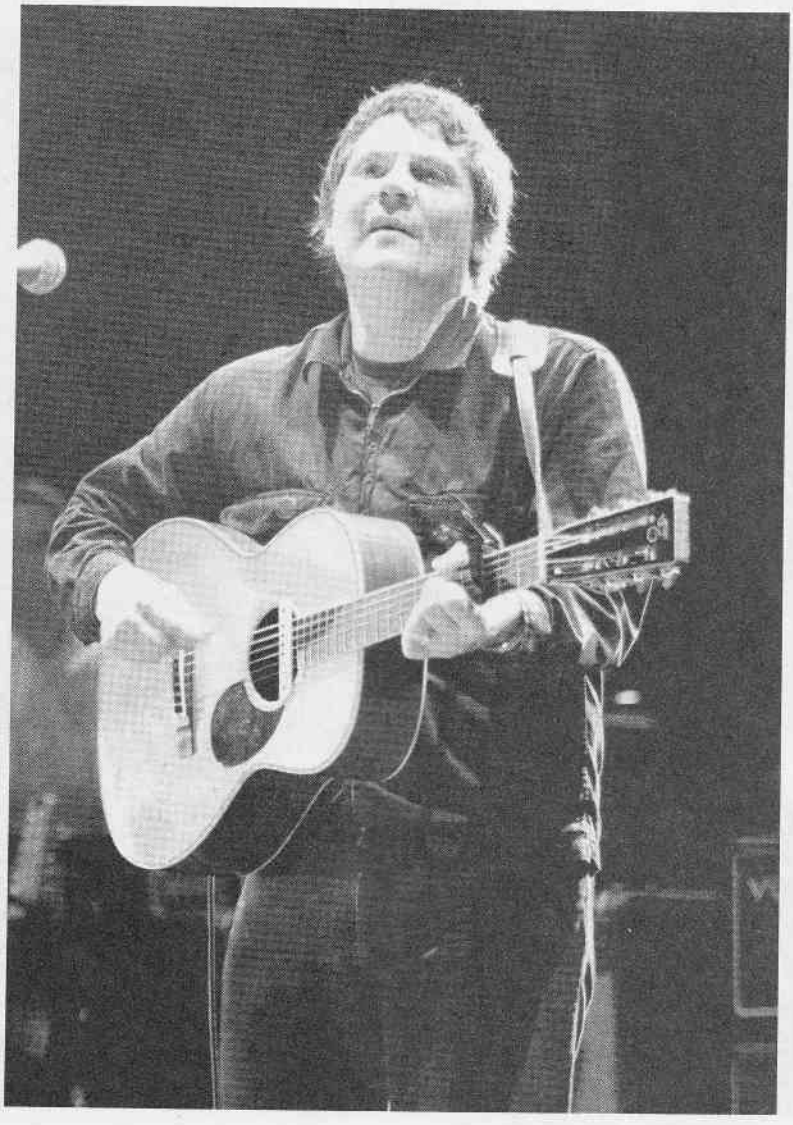
TWEEDY I think about Woody all the time, and I'm on the board of advisors for Woody Guthrie's archives. He's a constant source of inspiration, because he didn't seem to let anything go by him without making something out of it.

GWA Why is it that most guitarists and general listeners seem quite willing to go back to Bob Dylan or Johnny Cash, but not back another generation to the people who inspired *those* people, like Woody and Hank Williams?

TWEEDY It seems like each generation gets further away from being able to listen to those recordings and suspend belief. Maybe those recordings don't sound very much like the real world now. There's a barrier there, technologically. And I notice that in all areas of our culture, people don't want to know how somebody got to a certain point. Sports culture is one of the last places in America where people have memory. Otherwise, people seem to be able to forget something that happened a week ago. That leaves them vulnerable to a lot of misinformation.

GWA The personnel in Wilco has changed over the years, most notably with drummer Ken Coomer's dismissal in 2000 and guitarist Jay Bennett's departure right after *Yankee Hotel Foxtrot* was recorded. Do you regret that you haven't been able to keep the original band intact?

TWEEDY I don't have regrets about the lineup changes because everything that's happened has been for the better. If I could do something different, I wish I could go back and be mature enough to talk face to face with Ken Coomer when that all happened. It'd be nice to be able to be friends with Ken. He's a great guy. There were just some issues in the way we worked together, how it was working out musically. People say a band is a marriage, but I think a band isn't a marriage. We're a band to make music, and that has to come first, and I disagree with anybody that says different. Have a poker night if you want buddies to spend forever with.



SOREN MCCARTY/WIREIMAGE.COM

GWA Okay, so it's not a marriage, but certainly personal issues do bleed into the music. Is Wilco better off now that you're healthier?

TWEEDY Music tended to be the one place where I was healthiest, and the problems I had emotionally probably had a more disastrous effect outside of the music. I'm now in a better frame of mind, healthier physically and emotionally. Things haven't always been smooth, not for me or the band. They've been tumultuous, and feeling bad in any area of your life has some effect on your creativity. But in this band right now, everybody's supportive of each other and pushing towards the same objective. Everybody feels comfortable with each other. There's a lot of love; and that's exciting. ■

THE JAZZ BOX with John Pizzarelli

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Rhythm Changes

The B section and its variations

IN THE PREVIOUS issue we talked about the eight-bar A section of "rhythm changes," a 32-bar AABA progression based on the George Gershwin classic, "I Got Rhythm." In this lesson we'll talk about the eight-bar B section, or bridge, which connects the second A section with the fourth A section.

In its most basic form, the bridge is a series of dominant seventh chords that move down in fifths, as shown in **FIGURE 1**. Naturally jazzers have come up with many different variations over the years. A common one, shown in **FIGURE 2**, involves tritone substitution. The G7 and F7 chords are replaced with Db7 and Cb7 chords, respectively—chords whose roots are an augmented fourth higher. This creates a smoothly descending chromatic line (D-Db7-C-Cb7) in the progression, which leads neatly to the I chord (Bbmaj7) of the A section.

As I noted in the last issue, while George Benson's playing often sounds very complex, he's usually just thinking about triads and basic arpeggios. With that in mind, the best way to get the bridge's sound in your head would be to make some patterns strictly from the notes of the seventh chords. **FIGURE 3** shows this approach over **FIGURE 1's** progression. In the interest of variety, I change the pattern around on each chord, and to make sure that things are smoothly connected, I make small movements between the chords. For example, to go from the G7 chord to the C7 chord, I move only a major second, from the second string's third-fret D to the third string's fifth-fret C.

FIGURE 4 demonstrates the same approach over **FIGURE 2.** The cool thing about the tritone sub approach is that anything you play over the D7 and C7 chords can be simply moved down by a fret to negotiate the Db7 and Cb7 chords. So you get twice as much music for the same price. Not only that, but this type of *sequencing*—playing the same music, but at a different pitch level—will make your solos tighter and more coherent, not only in "rhythm changes" but any other context as well.

As I mentioned, there are of course so many other things you can do over the bridge, and **FIGURE 5** shows one cool possibility. Over the most basic changes, I play a ii-chord arpeggio before each dominant chord. For example, in bar 1, instead of playing D7, I do an Am9 arpeggio (A-C-E-G-B) that leads to the outline of a D7 chord in bar 2. Also, I throw in a little chromatics—the D-Db-C-D line—for a jazzy effect. ■

FIGURE 1

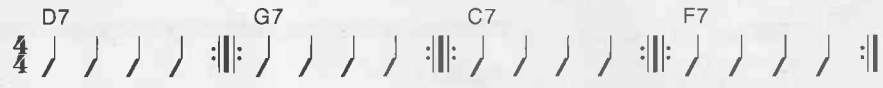


FIGURE 2

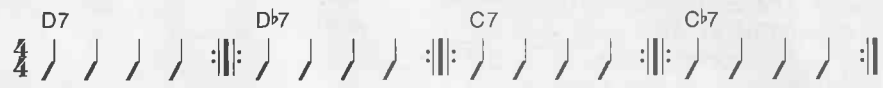


FIGURE 3

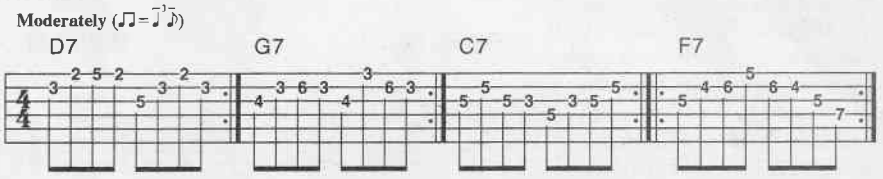


FIGURE 4

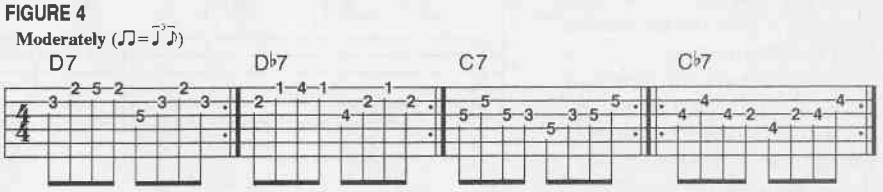
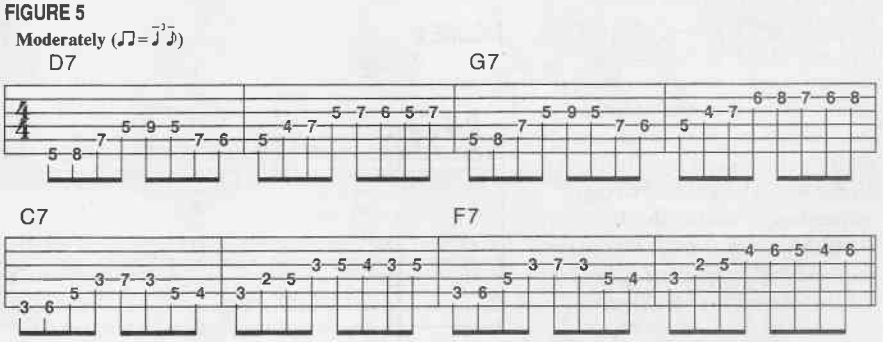


FIGURE 5



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Rollin' 'Round the Bend

The mystery of Scotty Moore's "train beat."

FOR THE ACOUSTIC guitarist, nothing is cooler than discovering a rhythm pattern that you just can't stop playing (neighbors and loved ones be damned). One such pattern is commonly called the "train beat," on account of its steady-rolling momentum. Long a mainstay of country fingerpicking, the train beat was perhaps most famously played by Scotty Moore on Elvis Presley's 1954 recording of "Mystery Train."

Let's begin with some open chords in the user-friendly key of E major (**FIGURE 1**). Here, some nonstandard fingerings will be beneficial. As shown, form a compact E major chord with just your first and second fingers; to play the A/E chord (an A triad with an E in the bass), simply barre strings 4–2 with your second finger at the second fret. Practice switching between these two chords, laying your second finger flat and standing it back up without ever removing it from the second-fret E on the fourth string.

Now let's learn the picking pattern. Begin with a two-note bass figure (**FIGURE 2a**), alternating steady, flatpicked downstrokes between the open low E and its fourth-string octave. Mute the low E string with the heel of your picking hand to produce a solid thump on beats 1 and 3. Next, pick the notes of the E chord on every other beat with your ring and middle fingers on the second and third strings, respectively (**FIGURE 2b**). In **FIGURE 2c**, pick the A/E chord on the "ands" of beats 1 and 3, keeping the alternating bass figure rock-steady throughout. Now comes the tricky (**FIGURE 3**): alternate the E chord on beat 2 with the A/E chord on the "and" of beat 3. Start very slowly, gradually increasing your speed until you start to feel that train rolling down the track.

Once you've got the rhythm down, it'll be quite easy to plug in different chords. You can move the train beat to any other key by fretting the sixth string with your thumb (**FIGURE 4**). Play the D/A chord by laying your third finger flat across the seventh fret. Add a seventh-fret E chord and you'll be all set to play a blues in the key of A, train style. All aboard... ■

FIGURE 1

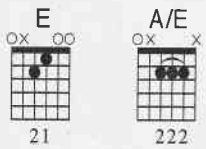


FIGURE 2a

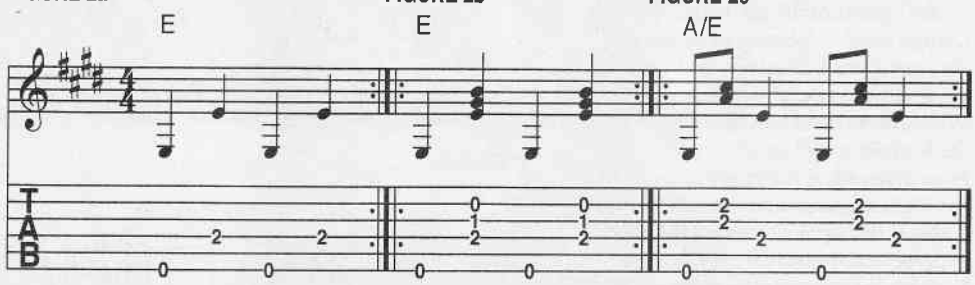



FIGURE 2b

FIGURE 2c

FIGURE 3

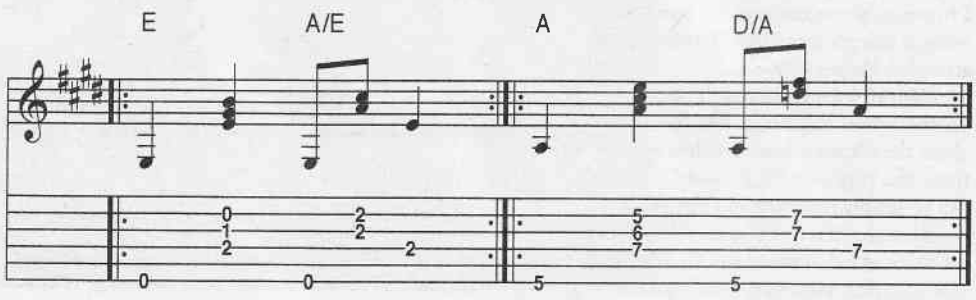


FIGURE 4

MAKE ROOM FOR DADGAD
with Laurence Juber

HEAR IT ONLINE AT guitarworld.com

How Sweet the Sound
A fingerstyle arrangement of "Amazing Grace"

"AMAZING GRACE" IS A simple but expressive melody that ranges within an octave, encompassing the 4th below and the 5th above the tonic—in this case A to A in the key of D. I considered other keys and tunings, but in D the tune sits in the right register for D A D G A D. Rhythmically, I give it a strong 3/4 waltz feel with the backbeat on the second beat.

I chose to finger the opening two notes on the fourth string to get a fatter sound, as well as a glissando. In measure 1, beat 3 the open first string rings against the triplet melody on strings three and four. You'll notice that each subsequent occurrence of the F#-E-D triplet motif is fingered differently.

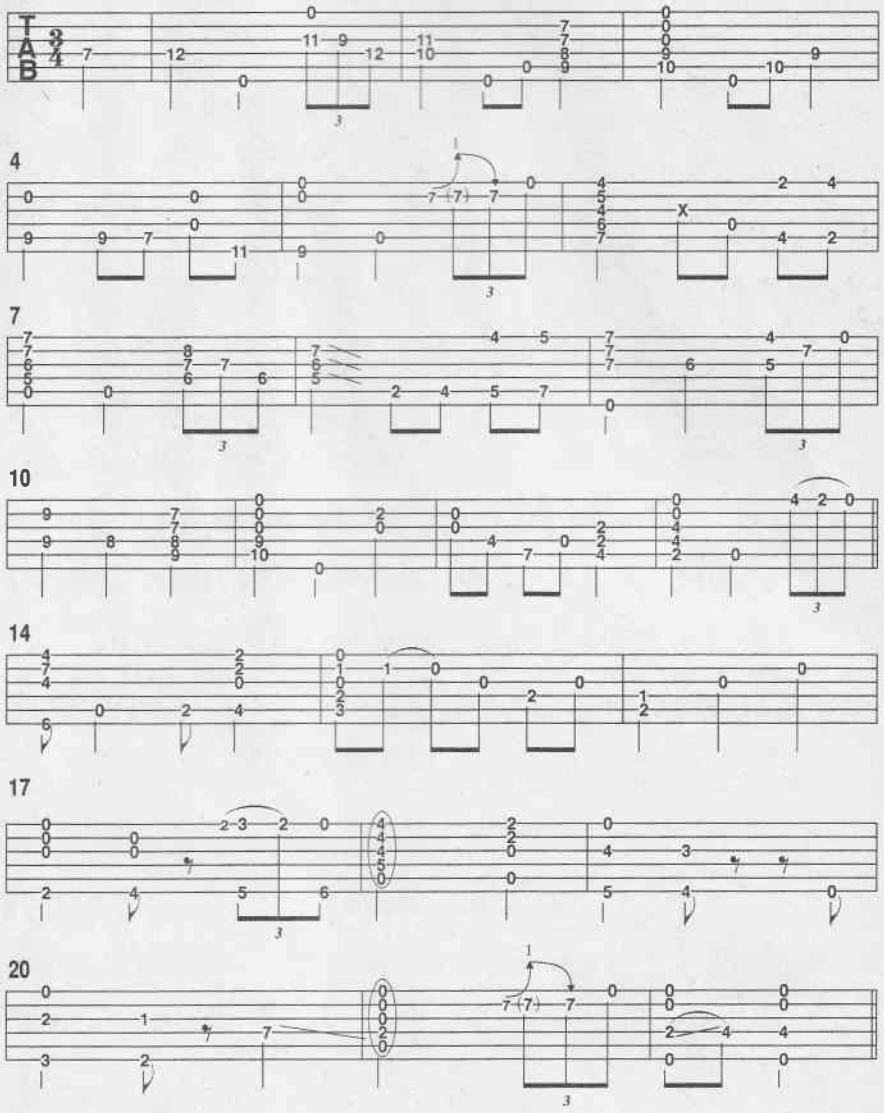
Augmented chords are useful when it comes to adding a stronger harmonic "pull" to a V7-I progression. Because augmented chords consist of stacked major thirds, any note of the chord can be the root: here, the notes F#-A#-D form a first-inversion D-augmented (D+) chord, as well as a root position F#+. The fingering reinforces this "pull": measure 2, beat 3 to measure 3, beat 1 has the major third moving up on strings three and four and shifting from a close-voiced F#7+ chord (with the melody E providing the 7th of the chord) to a similarly voiced but open-string-driven G with an added second. The open third-string G is doubled on the fifth string, 10th fret. The opening three bars are also set over a D pedal (the open sixth string), giving me something on beat 2 to help establish the three-beat groove.

In measure 4 the melodic A's are on the open second string, affording me the freedom to keep my bass line pivoting around the 9th fret. In measure 5 the move down to the open fifth string allows me to bend the melodic triplet on beat 3.

Finger the E9 chord in measure 6, beat 1 like a C shape, with a partial barre on the top three strings. Measures 9 and 10 have a chromatically descending inner voice. The fingering is tricky in measure 9; it helps to release the melody-note A a little early.

Measure 12, beat 3 sets up a cycle of 5ths progression, F#m7-Bm7-E-A9, using 1st inversions in measure 14 to create some bass movement. The C9 interrupts the expected flow to D and initiates a stronger cycle of 5ths: B7-Em-to the dominant A in measure 18 (the F#m-G-E/G# adds a bass walk to the underlying harmony). For the dramatic coda, walk down under a D pedal to restate the triplet motif as a final bluesy V-I lick. ■

FIGURE 1 "Amazing Grace"
DADGAD tuning (low to high: D A D G A D)



Record Reviews

My Morning Jacket
Z
ATO/RCA

›› On their fourth studio album, Kentucky's My Morning Jacket manage to push the boundaries of their psych-jam spacerock even as they aim their sound at a broader audience. There's something for everyone on *Z*: a little Southern-style barroom rock here, some new-wave electronica there and a touch of avant-prog bombast throughout.

Longtime fans will be comforted by the continued presence of the band's twin calling cards: lush, expansive guitar riffs and frontman Jim James's haunted, heavily reverb-ed howl. On "It Beats For You," these signature sounds are augmented by a subdued yet incessantly strummed acoustic guitar, which lends an unexpected sentimentality to the proceedings before being swept away in a storm-surge of echoing vocals and an arena-worthy explosion of sound. ***—Carla Fredericks***

Philip Foxman
Up Antenna
456 RECORDS

›› That Australian-born Phil Foxman is a bit "down under" the weather on this collection is immediately evident from such titles as "Bad Day," "You'll Never Find" and, most suggestively, "Living Hell." But he never allows his various levels of despair, ennui and plain old crappy mood to interfere with the quality of his songcraft. Unlike so many "sensitive" singer-songwriters these days, he understands that an artist can't simply rely on his angst to carry his music. Foxman's terrifically nuanced vocals and ever-present strummed acoustic, and the album's meticulously engineered (but not slick) production, combine to make *Up Antenna* one moody album you'll want to turn to over and over again. ***—Harold Steinblatt***

Hank Williams
Turn Back the Years: The Essential Hank Williams Collection
MERCURY

›› When it comes to artistic development, six years can be an eternity for some musicians. It's the difference between *Meet the Beatles* and *Abbey Road*. Between Prince's *For You* and *Purple Rain*. Between Dolly Parton's "Coat of Many Colors" and "Here You Come Again."

In this regard, at least, six years didn't mean much to Hank Williams, who used the time to find different ways to sing about familiar topics. Williams cut the 60 studio recordings, demos and radio transcriptions that comprise *Turn Back the Years: The Essential Hank Williams Collection* between December 1946 and September 1952. He certainly tightened his songwriting during those years, but with no chronology guiding the sequencing of these three discs, picking out the earliest recording ("Calling You") from the last ("Your Cheatin' Heart") is nearly impossible. As far as Williams was concerned, it all boiled down to three themes. And, with a few exceptions, three chords.

Taking a cue from the Johnny Cash *Love, God, Murder* set, *Turn Back the Years* breaks down Williams's catalog by subject, with themes—and the individual discs—represented by titles borrowed from three of his biggest hits: "Honky Tonkin' " (the good-timin' life), "Cold, Cold Heart" (woman troubles) and "I Saw the Light" (salvation through Christ). While a few of Williams's most famous songs don't fit the template—"Jambalaya (On the Bayou)" and "Mind Your Own Business" come to mind—these are the themes that haunted the singer's soul and inspired his music.

There's lots of overlap here. In "Alone and Forsaken," from the gospel disc, Williams turns his heartache into a prayer; in "There's a Tear in My Beer," from the honky-tonk disc, he turns it into a reason to drink. And the melody for Williams's anti-materialistic "House of Gold," recorded in 1949, is almost indistinguishable from that of Leon Payne's "Lost Highway," which Hank had cut just a few months earlier. It's easy to imagine Williams regarding them as two chapters of the same story—more than likely his own.

Whatever he's singing, Williams's blues-based guitar strum, learned at the feet of Alabama street signer Rufus "Teetot" Payne, gives these songs their rhythmic drive. One can hear drums, almost imperceptibly, on "Moanin' the Blues." Otherwise, they're not missed. Williams might not have been sure of his standing with his woman or with his Lord, but he sure knew where he wanted to take his band.

During his lifetime, Williams often paired his bleakest ballads with brisk, uptempo songs. "You Win Again," for instance, was the B-side to "Settin' the Woods on Fire." He mixed the songs up, on record and in performance, for a reason. It's a long, dark trip into the emotional abyss of the "Cold, Cold Heart" disc. In that context, even an inconsequential novelty like "Rootie Tootie" offers as much light and hope as Williams's most reassuring gospel tune.

Williams's songs form the foundation of modern country songwriting, and, more than a half-century after his death, it's becoming harder and harder to hear them in fresh ways. *Turn Back the Years* may not quite live up to its *Essential* subtitle, but it does, at least, succeed in that respect.
—Brian Mansfield

Sun Kil Moon
Tiny Cities
CALDO VERDE

›› On his 2001 solo album, *What's Next to the Moon*, Mark Kozelek bizarrely recast 10 brash and bawdy AC/DC songs as melancholy acoustic ballads—with startling success. Here, he and his band Sun Kil Moon subject tunes by quirky indie-rockers Modest Mouse to a similar makeover. And so, "Exit Does Not Exist," originally all slashing electric guitar chords and nervous, clipped vocals, is transformed into a wistful folk-pop tune in which Kozelek murmurs the lyrics over overlapping cascades of acoustic-guitar harmonics.

On *Tiny Cities*, Kozelek again demonstrates how, with his gentle voice and delicately fingerpicked guitar accompaniments, he can take what appears to be little more than a clever gimmick and create an album of beautiful tunes that stands on its own merits. ***—Richard Bienstock***

Web Master

BABICZ IDENTITY SERIES SPIDER-O6E ACOUSTIC-ELECTRIC GUITAR

BY PETER S. KOHMAN

THE NEWEST model in the relatively young Babicz line, the Identity Series Spider-O6E is a striking guitar that also boasts a host of structural innovations. Luthier Jeff Babicz and partner Jeff Carano used to work together in the 1980's at Steinberger, the electric guitar manufacturer where "now" thinking rules supreme. Now that they move in the highly traditional world of acoustic guitars, they remain unafraid to buck tradition.

The most striking feature of the Spider—and every other guitar built by Babicz—is the visually arresting, web-like pattern of strings, the glorious manifestation of the company's patented "icZ Acoustic System." So what gives here? Well, flattop guitars are usually built with the strings' pull centered on the bridge, a circumstance that often leads to warpage of the top and/or bridge. Babicz reasoned that distributing tension across the entire top of the guitar would minimize the chances of this happening. On all of his guitars the strings are anchored in studs on the lower bout, rather than through the bridge. This results in what Babicz calls "lateral compression": string pull is exerted along the entire length of the soundboard, leading to more evenly distributed pressure and a larger vibrating surface. This, in turn, means the guitar's bracing can also be considerably lighter: instead of the traditional "X" pattern, the Spider's bracing consists of two longitudinal bars similar to those found in many archtop instruments.

GOLD AWARD GUITAR WORLD Acoustic OVERALL VALUE

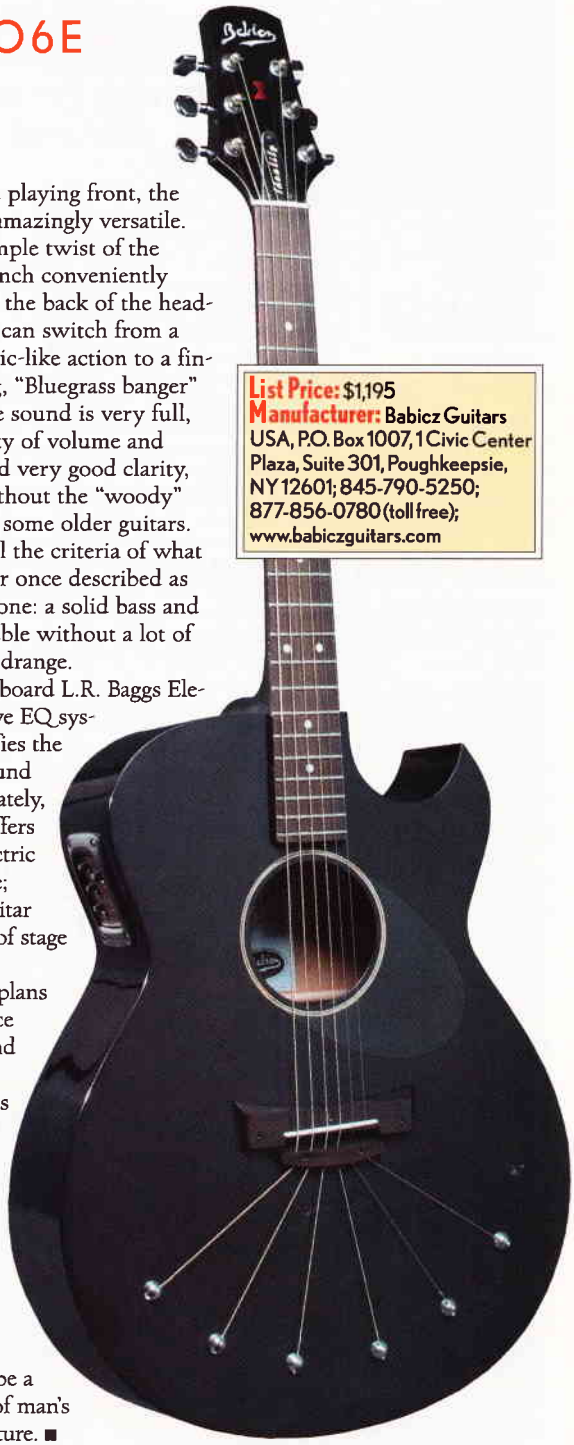
Babicz has rethought the bridge as well, which consists of a static string retainer behind a bridge/saddle unit. It is secured to the top with bolts, not glue, and is therefore far easier to adjust. The revolutionary neck joint is free of the top and is instantly adjustable, moving vertically up or down on a rail. Other movable heel designs tilt the neck affecting the intonation; this On Command Action system changes only the actual string height. What all this ingenuity means is a guitar that is not only extremely stable and versatile, but has definite acoustic advantages.

Babicz guitars come in a variety of body sizes and woods. Of the Identity Series models, built in Indonesia to Babicz's specifications, the Spider is the most dramatic-looking. The thin-body guitar has a 16-inch lower bout and a sharp single-cutaway body, and comes in a striking two-tone black finish (satin top and neck, gloss back, sides and pickguard). The slim, rounded mahogany neck features a dot-inlaid rosewood fingerboard, enclosed Grover tuners on a semi-snakehead peghead and a two-way truss rod that can be adjusted at the headstock. With its "Black Widow" hourglass shape and script logo, the head looks as cool as the rest of the guitar. There is no binding on the all-mahogany body, only a sleek-looking, five-ply soundhole ring.

On the playing front, the Spider is amazingly versatile. With a simple twist of the Allen wrench conveniently clipped to the back of the headstock you can switch from a low, electric-like action to a fingerbusting, "Bluegrass banger" setup. The sound is very full, with plenty of volume and sustain and very good clarity, and all without the "woody" density of some older guitars. It meets all the criteria of what Leo Fender once described as the ideal tone: a solid bass and singing treble without a lot of muddy midrange.

The onboard L.R. Baggs Element Active EQ system amplifies the guitar's sound very accurately, and also offers a wide electric tonal range; this is a guitar with a lot of stage potential.

Babicz plans to introduce 12-string and acoustic-electric bass Spiders in the near future. Six-string guitarists, meanwhile, are advised to check out what may be a harbinger of man's acoustic future. ■



List Price: $1,195
Manufacturer: Babicz Guitars USA, P.O. Box 1007, 1 Civic Center Plaza, Suite 301, Poughkeepsie, NY 12601; 845-790-5250; 877-856-0780 (toll free); www.babiczguitars.com

Double Your Pleasure

ALVAREZ MD80-12 ACOUSTIC GUITAR

BY EMILE MENASCHÉ

LET'S FACE IT: Most of us regard the 12-string guitar as an alternative instrument, a change-up to our six-string's fastball. And in an age when even so-called "entry-level" models are becoming increasingly expensive, our guitar-buying budgets often won't allow for a quality 12 to go along with that staple six. And that's what made the Alvarez MD80-12 so intriguing even before I opened the case: its sub-$1,000 list price. Sealing the deal is the fact that the guitar is well made, sounds good and is a pleasure to play.

An entry in Alvarez's Masterworks line of steel-strings, this dreadnought boasts fine-looking solid mahogany back and sides mated to a solid Englemann spruce top. The test guitar looked quite pretty with its pale, natural finish and nicely figured wood, both well complemented by the subtle maple binding and abalone soundhole rosette.

List Price: $939
Manufacturer: Alvarez/Alvarez-Yairi, 1400 Ferguson Avenue, St. Louis, Missouri 63133; www.alvarezgtr.com

The mahogany neck sports a rosewood fingerboard with 20 frets. (This is a large, non-cutaway guitar, so scaling those upper-fretboard heights takes some doing.) The action is comfortably low, and the neck is well proportioned—wide enough to accommodate 12 strings, but not so wide that you have to put your hand in a rack to play chords. The fretboard is decorated by a single 12th-fret inlay.

Tuning a 12 is always a chore, but the MD80's machines are solid and smooth-movin'—once in tune, the guitar will stay that way for some time, even after a good workout. This is one stable box: It was in my possession over the course of some radical changes in climate, and it sprouted nary a buzz.

For all its other attributes, what ultimately makes the MD80-12 worth taking home is its sound. Rich, jangly and evenly balanced, it generates the sweet, smooth tone only mahogany can muster. Thanks to its clear voice, the Alvarez is equally suited to Kottke-esque fingerpicked wind sprints as it is to mellow folk chording. Its warm midrange is fine in vocal accompaniment contexts.

We tested the acoustic-only version, but Alvarez also offers an optional pickup system. Either way, if you're in the market for a very good, moderately priced 12, this guitar could be the one for you. ■

Series Winner ART TUBE MP PROJECT SERIES PREAMP

BY DANNY MILES

THE ART Tube MP Project Series builds on a long tradition of compact, affordable ART tube preamps. Designed to accommodate line-, instrument- and mic-level signals, this one-channel device offers both balanced XLR and unbalanced 1/4-inch inputs and outputs. The high-impedance 1/4-inch in is specifically designed to handle instrument inputs (like the output of your acoustic guitar's pickup). Note that when both are in use, the XLR is bypassed in favor of the 1/4-inch input to ensure a cleaner signal.

List Price: $79
Manufacturer: Applied Research & Technology, 215 Tremont Street, Rochester, New York 14608; 585-436-2720; www.artproaudio.com

The neatly laid out front panel houses a rotary gain control with 45dB of gain, plus a push-button switch that adds up to another 20dB. You can crank the gain when you want to push the 12AX7 tube into saturation, meanwhile controlling the volume with a separate "master volume"-style output control. A switch toggles the XLR between high- and low- impedance operation, the latter to accommodate vintage mics. A filter switch helps prevent rumbling and overload by rolling off frequencies below 40Hz. There's switchable 48-volt phantom power to accommodate condenser mics and a phase invert switch, which can help mitigate phase problems in a multi-mic setup. Among the coolest features is the built-in limiter, which can prevent overload on the gear that follows the Tube MP in the signal path (such as your recorder or mixer).

Setup is very easy. Simply plug the source into the appropriate input and set basic level with the gain control. A segmented LED informs you when you're approaching overload. I tested it with an L.R. Baggs M1 Active magnetic pickup as well as an AKG 414 microphone. The 1/4-inch in was a great match for the Baggs: I got a broad array of good sounds, from a very nice, high-headroom clean tone to—with the gain pushed—a slightly grungy but not overly fuzzy overdrive. The limiter helped prevent overload and gave the sound a squashed, compressed quality that would work especially well for bass guitars.

With the AKG 414 mic, the Tube MP delivered a full, though somewhat compressed, sound that was neither overly bright nor overly muted. Again, headroom was more than ample, and I was able to take advantage of the 414's hot output without incident.

Easy to use, reasonably priced and full of great sound, the Tube MP is a worthy traveling companion for those into mobile recording. Versatile as hell, this preamp is highly recommended. ■

Mr. Big FISHMAN LOUDBOX PERFORMER AMPLIFIER

BY CHRIS GILL

PLATINUM AWARD
GUITAR WORLD Acoustic
QUALITY & DESIGN

PORTABILity is a big part of the acoustic guitar's appeal; you can sling one over your shoulder and produce a symphony of sound anywhere and anytime you please. But as every performer knows, in our very noisy world guitarists need amplification if they wish to compete with hissing espresso machines in coffee houses, deranged beggars on the street and uncooperative spouses in the home.

You could resolve this problem with the help of a bulky sound system or heavy amplifier, but thanks to Fishman's new Loudbox Performer, there is a better alternative. Louder than Niagara Falls—well, almost—and surprisingly versatile, this unit is packed with features you'd expect to find only on larger and more costly models. Best of all, the amp weighs less than 35 pounds and is small enough to stash in the back seat of a Mini Cooper.

The Loudbox Performer is a 130-watt tri-amped, two-channel amplifier featuring two six-inch woofers, a four-inch midrange cone speaker and a one-inch neodymium soft-dome tweeter. Built-in active crossovers direct low, mid and high frequencies to separate the 80-watt, 40-watt and 10-watt amps that power the woofers, midrange speaker and tweeter, respectively, pumping out up to 117dB of pure, clean, undistorted "acoustic" sound.

List Price: $999.95
Manufacturer: Fishman, 340 Fordham Rd., Wilmington, MA 01887; 978-988-9199; www.fishman.com

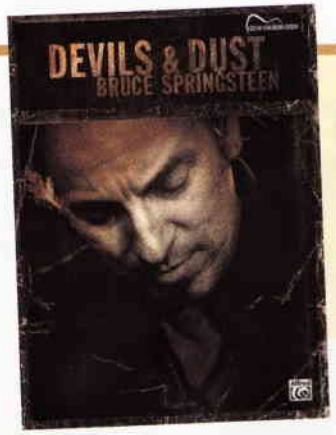
Individual instrument and mic/instrument channels each boast their own three-band EQ section, feedback reduction controls, -10dB pad switch and effects loop. The mic channel offers an XLR input and switchable 48V phantom power that you can use to drive a condenser microphone. Built-in digital effects provide a selection of hall and plate reverbs and chorus, and a DI output allows you to send the Loudbox's signal to a mixing board or recorder. There's even a convenient kickstand that lets you lean the amp back 10 to 45 degrees to direct its sound up and away from the stage or use it as an onstage monitor.

Fishman called this model the Performer for a good reason—it's a gig-worthy amp with features that make it ideal for stage applications. The active EQ sections for both channels provide control over a wide frequency range, letting you tame the harsh treble edge of piezo pickups to give your tone greater warmth or dial in fatter midrange to add body. Performers who plan on using the unit as a mini PA to amplify both guitar and vocals will be pleased to know that Channel 2's EQ works with male or female voices as well as it does with guitars.

Anti-feedback controls (again, identical for both channels) include a sweepable notch filter and a phase switch. Careful adjustment of these controls allows you to crank up the Performer to exceptionally loud volume levels without incurring feedback, although large, deep-body guitars with considerable bass can be a bit problematic with the volume control turned all the way up. The -10dB pad and red LED clipping indicator help you get a handle on excessive signals that can lead to distortion, feedback or other unwanted enemies of pure acoustic tone.

While the digital effects section offers only five different settings (two hall reverb presets, two plate reverb presets and chorus), and you can only use the same effect on both channels, it is still useful and versatile. The Level control lets you dial in subtle ambience or dramatic, Adrian Legg-style "cathedral" reverb to turn even the smallest shoebox-sized venue into a concert hall. The effects sound smooth and noise-free, and, again, the reverb presets sound great on vocals as well.

Although the physical dimensions of the Fishman Loudbox Performer are no larger than those of an average electric guitar practice amp, this combo outperforms many acoustic guitar amps more than twice its size and price tag. If you're tired of breaking your back hauling around equipment, or sick of dealing with mystery sound systems in unfamiliar venues, the Loudbox Performer will give you the volume and performance features you need without cramping your free-wheelin' style. ■



ALFRED PUBLISHING

Bruce Springsteen: *Devils & Dust*

This matching folio features authentic guitar tab for every song on *Devils & Dust*, including "Devils & Dust," "All the Way Home," "Reno," "Long Time Comin'," "Black Cowboys," "Maria's Bed," "Silver Palomino," "Jesus Was an Only Son," "Leah," "The Hitter," "All I'm Thinkin' About," and "Matamoros Banks."

List price: $21.95

Manufacturer: Alfred Publishing, 818-891-5999; alfred.com

IBANEZ

Exotic Wood EW20ASENT Acoustic-Electric Guitar

This new addition to Ibanez's Exotic Wood series of acoustic guitars features highly figured ash top, back and sides and a modified cutaway for easy access to the upper frets. A thin bracing under the bridge allows the guitar's top to vibrate freely and results in an even balance between highs, lows and mids. Other features of the EW20ASENT include an Ibanez/B-Band SQR pickup and an Ibanez Shape Shifter preamp with Onboard Tuner.

List price: $542.84

Manufacturer: Ibanez, 215-638-8670; ibanez.com

CURT MANGAN STRINGS

FusionMatched Acoustic Strings

These uncoated acoustic strings are available in either Phosphor bronze or 80/20 bronze and as a result of the manufacturer's trademarked FusionMatched proprietary method boasts exacting core-to-wrap ratios and tolerances. Six string sets are available in Extra-Light (.010-.050), Light (.011-.052), Medium-Light (.024-.054), Bluegrass (.012-.056), Medium (.013-.056), Heavy (.014-.058). Twelve-string sets are available in Light (.009-.046) and Medium (.011-.052).

List prices: $11 (six-string sets); $15 (12-string sets)

Manufacturer: Curt Mangan Inc., 866-463-2878; curtmangan.com

SAMSON

C01U USB Studio Condenser Mic

This studio-quality condenser microphone features a 19mm internal shock-mounted diaphragm with a cardioid pick-up pattern, as well as a USB output for seamless direct-to computer recording of vocals and acoustic instruments. The C01U can be plugged directly into a USB compatible Mac or PC and can also be used to record audio into any postproduction or audio recording software such as GarageBand. The highly portable microphone can be powered by the battery of a laptop computer.

List price: $79

Manufacturer: Samson Technologies, 800-328-2882; samsontech.com

PEACELAND MUSIC

MusserRings Guitar Slides

MusserRing slides fit on the middle sections of the finger to make it easier to fret notes in the conventional fashion. The company's new line includes ten slide sizes and six different ring sizes; models are available in brass, stainless steel and chrome, as well as two combinations of glass and metal—GlassBrass and GlassStainless. These hybrid designs employ various combinations of glass both on the interior and exterior of the slide for a variety of unique tonal possibilities.

List prices: $14.95-$30.95

Manufacturer: Peaceland Music/MusserRings, 310-650-4021; peacelandmusic.com

Winning Ticket GIBSON "KENTUCKY DERBY" CUSTOM 1934 REISSUE L-5

BY PETER S. KOHMAN

WHOA, THERE! Sleek thoroughbreds galloping across the top of a Gibson L-5 archtop? Yes, ma'am. You see, it seems that, in 2004, Rick Gembar, general manager of Gibson's Custom Division and a horseracing enthusiast, wanted to create something special to honor the 130th running of the Kentucky Derby, at Churchill Downs, in Louisville. This beautiful archtop was the result. Unfortunately, the guitar never made it to the Derby, as the details of its presentation never got past the drawing-board stage. Nevertheless, it still exists, gracing the offices of the Custom Shop in Nashville, Tennessee and charming all who see and play it.

Though it never got to the big show, this unusual L-5 certainly demonstrates that when Gembar and his people embrace a project, they take it *seriously*.

Which is as it should be, given Gibson's long tradition of producing decorated "art" instruments. Many examples of elaborately carved tenor banjos and ukuleles adorned with exquisitely detailed hand-painted scenes are still around today. In the spirit of that tradition, the company's Custom Division, in Nashville, has satisfied many a customer's hunger for ornate, one-of-a-kind instruments.

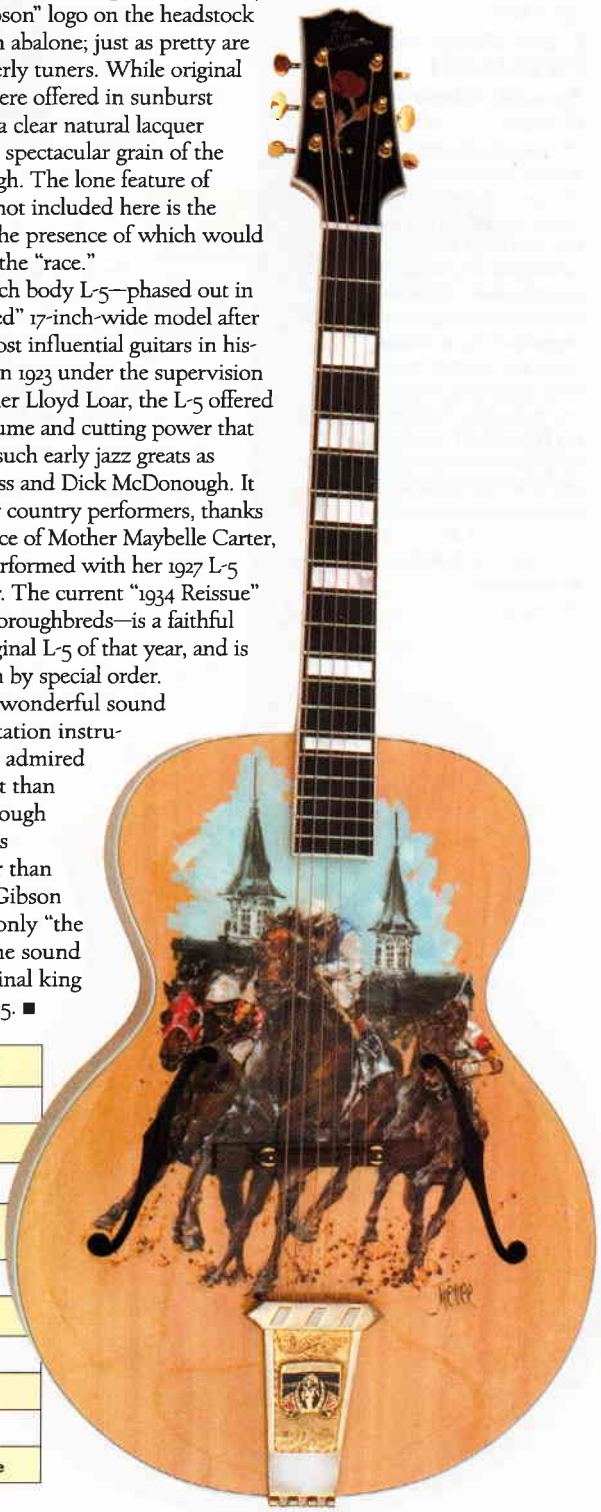
The vivid, colorful painting on the face of this L-5, the work of noted racing artist Jill Ferree-Schumm, depicts the victory of the horse "Cavalcade" in the 1934 Derby. (Not coincidentally, that was the last year Gibson produced the 16-inch L-5; see below.) Along with the Ferree-Schumm painting on the top, the headstock is adorned with the Derby's trademark rose, beautifully inlaid in gold and red, while the tailpiece is engraved with the words "Kentucky Derby 130th" and a horseshoe encircling a rose.

The mere sight of this guitar is sure to knock anyone who's ever mounted a horse from his saddle. But what about the actual instrument? This L-5 features a flamed maple body and neck, a premium-grade carved spruce top and ebony fingerboard with pearl block inlay. The classic "The Gibson" logo on the headstock is cut from rich green abalone; just as pretty are the gold-plated Waverly tuners. While original early-Thirties L-5's were offered in sunburst only, this one sports a clear natural lacquer finish that allows the spectacular grain of the wood to shine through. The lone feature of the original 1934 L-5 not included here is the elevated pickguard, the presence of which would obstruct the view of the "race."

The original 16-inch body L-5—phased out in favor of the "Advanced" 17-inch-wide model after 1934—is one of the most influential guitars in history. First produced in 1923 under the supervision of the legendary luthier Lloyd Loar, the L-5 offered a combination of volume and cutting power that made it *the* choice of such early jazz greats as Eddie Lang, Carl Kress and Dick McDonough. It also appealed to early country performers, thanks mainly to the influence of Mother Maybelle Carter, who recorded and performed with her 1927 L-5 for most of her career. The current "1934 Reissue" model—minus the thoroughbreds—is a faithful re-creation of the original L-5 of that year, and is available from Gibson by special order.

This guitar has a wonderful sound but like most presentation instruments is meant to be admired more as a work of art than a musician's tool. Though it will likely spend its days displayed rather than played, this custom Gibson archtop evokes not only "the sport of kings" but the sound and spirit of the original king of jazz guitars, the L-5. ■

GIBSON "KENTUCKY DERBY" L-5 SPECS	
BODY	flamed maple
TOP	carved spruce
NECK	flamed maple
FINGERBOARD	20-fret ebony with pearl block inlay
BODY WIDTH	16 inches
BODY DEPTH	3 1/16 inches
SCALE LENGTH	24 3/4 inches
BRIDGE	rosewood
TUNERS	gold Waverly
LIST PRICE	not available for purchase



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